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June 1980
Number 180
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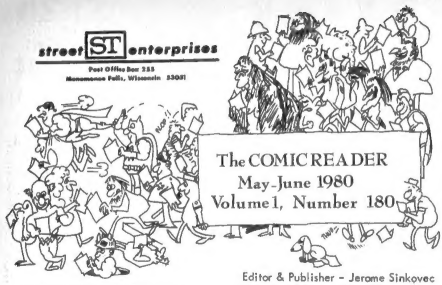

The COMIC READER
May-June 1980
Volume 1, Number 180

OUR COVERS: Mark Gruenwald and Dennis Jensen combine their talents on the Hawkman/Adam Strange front cover, while Jim Aparo illustrates Marvel's newest star, James Bond, for the back. Front © 1980 by DC Comics Inc.; rear© 1980 by Estate of Ian Fleming.

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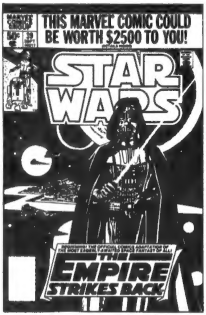
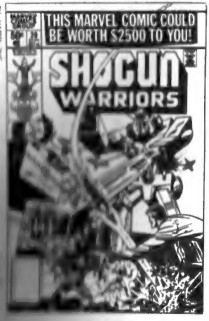
Marvel News

An era in the history of Marvel Comics has definitely come to an end. Roy Thomas, who must rank #2 in total number of pages scripted for Marvel right behind Stan Lee and who has been Marvel's only constant writer over the past fifteen years, will leave Marvel when his contract expires on August 31st. Personal reasons -- easily traceable to his move to the west coast and his lack of communication with editorial people in New York mentioned in his many letters to the fan press -- were given as the motivation for his departure. He will go to DC (see the DC News section for details on his future plans).



Roy joined Marvel in 1965 after breaking in at Charlton in '65 and a short stay at DC assisting Mort Weisinger, and was soon made Stan Lee's right-hand man, taking over the scripting of



THIS MARVEL COMIC COULD BE WORTH $2500 TO YOU!
FUN and GAMES
IT'S CLOBBERIN' TIME...
WHOOPS!
THOUGHT THIS WAS FANTASTIC FOUR #200?
SUM SECOND YEAR BEGINS NOW!
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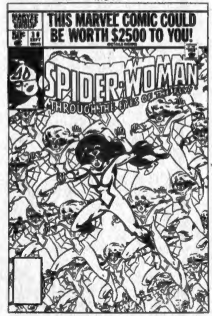
THE AVENGERS, X-MEN, SUB-MARINER and DR. STRANGE after learning the ropes on SGT. FURY and MILLIE THE MODEL. Besides scripting nearly every feature Marvel published, Roy served as Assistant Editor from 1965-1972 and became Editorial Director in '72 after Stan Lee was made Publisher. He resigned the post in '74 and soon


THIS MARVEL COMIC COULD BE WORTH $2500 TO YOU!
SPIDER-WOMAN
THROUGHOUT THE YEAR BEGINS NOW!
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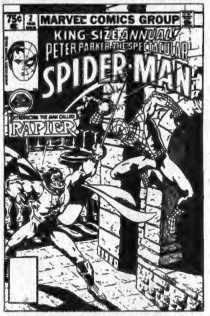
after made his move to the west coast where he has written and edited a number of books since. Most noteworthy though is his term on CONAN THE BARBARIAN and SAVAGE SWORD OF CONAN which began in 1970 and has, until now, continued unbroken. With these two books, KING CONAN, and other Howard titles, plus the syndicated newspaper strip, Roy has written an estimated 5000 pages featuring Conan, which is certainly the longest and largest tenure on any Marvel comic of anybody excluding Lee. (He was also responsible for negotiating the arrangement for Marvel's adaptations with the Robert E. Howard estate, and has kept careful control over the property ever since.)

At press time, Marvel had yet to select replacement scripters on the three CONAN titles, though Louise Jones has been named editor of Thomas's books. Roy's final issues will probably be CONAN #115, KING CONAN #8 and SAVAGE SWORD OF CONAN #60.


MARVEL COMICS GROUP
KING SIZE ANNUAL
PETER PARKER SPECTACULAR
SPIDER-MAN
RAPTOR
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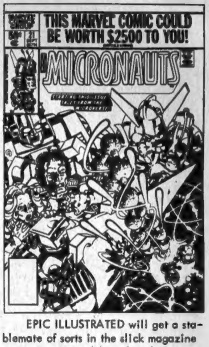
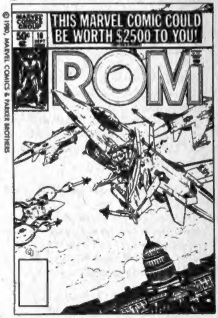
Meanwhile, Marvel's 50¢ books will go on sale in June, just as DC's do, since the hierarchy decided that there had never been a sales advantage in prior periods when DC had increased their prices while Marvel held the line. However, the 22 pages of new material won't show up until the issues on sale in August, as the decision came too late to gear up for the added pages. Some issues will feature the five page "Secrets of..." features originally planned for the now aborted 75¢-across-the-board experiment scheduled for the September and October on sale titles.

As previously mentioned, Marvel doesn't plan to add short back-up features in most of their titles. However, there are exceptions. CONAN will sometimes feature a KULL or RED SONJA short, MICRONAUTS and ROM will feature solo stories of the various characters on their homeworlds in the past, MARVEL TEAM-UP will sometimes include short solo stories featuring the issue's guest-stars, WHAT IF? will of course be going to the three-story format around that time including sequels to previous stories and a new TALES OF THE WATCHER series, and SPIDER-WOMAN and THE SPECTACULAR SPIDER-MAN will feature solo stories starring THE SHROUD, MOCKINGBIRD, WHITE TIGER and JACK OF HEARTS. At present there are no regular back-ups slotted, though.



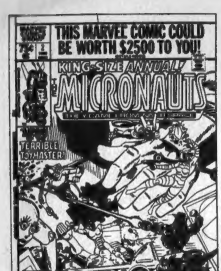
EPIC ILLUSTRATED will get a stablemate of sorts in the slick magazine race when Marvel launches their new magazine devoted to super-heroes. The thinking is that super-heroes are what Marvel does best, and the new size, paper and page rates will enable them to do more things with established characters than are possible in the regular



monthlies. Artwork will be emphasized. More details as they develop.

Another new Marvel project will be JAMES BOND. Longtime 007 fan Denny O'Neil will edit and plot it with Mark Gruenwald and present plans call for a color monthly, though there is a bit of lobbying going on for a black and white magazine. It will probably debut in the winter.

The other two titles-in-progress are being scheduled: MOON KNIGHT and the KA-ZAR/SHANNA book. Current plans call for the latter book to feature Bruce Jones scripts and John Buscema art (although newcomer



Brent Anderson has also been mentioned), edited by Louise Jones. Shanna may be a supporting character in the KA-ZAR strip or solo in a back-up series.

MARVEL SPOTLIGHT has a number of interesting series slated for future issues. Bill Mantlo and Steve Ditko are doing a three-part CAPTAIN UNIVERSE series (from MICRONAUTS), Roger McKenzie and Mike Nasser are doing a VISION try-out, and John Byrne and Mark Gruenwald are preparing a revised version of NOVA. The romance title mentioned previously will feature characters from Marvel's superhero universe, out of costume (so to speak). Mike Golden and Walt Simonson have been mentioned as artists. A QUICKSILVER/TRITON issue is also on the schedule.

The other tryout title, MARVEL PREMIERE, features DOMINIC FORTUNE in #56, guest-starring a '30s incarnation of Dum Dum Dugan. Speaking of which, SGT. FURY has been given the go-ahead to feature all-new material in the immediate future.

MOON KNIGHT has been slotted to replace SHOGUN WARRIORS on the schedule, meaning #1 should be out in August.

Due out this summer are the next two MARVEL SUPER SPECIALs, color issues featuring RED SONJA and CONAN.

The latest MARVEL SUPER SPECIAL, which features the 100-page adaptation of THE EMPIRE STRIKES BACK, will be showing up in three other formats: #39-44 of the regular comic series, a treasury and a paperback, all published by Marvel this time. The color series has nine extra pages to fit into the 50¢ series. If you buy them all, it'll cost you $9.50.

Marvel will be importing 5000 hardcover copies of the EMPIRE STRIKES BACK comics adaptation from England for distribution to Marvel accounts among the comic shops by specialty store wholesale distributors (Seagate, NMI, etc.) who will in turn distribute them to individual shops or dealers. The price will be $3.95. 500 copies of the book are being signed and numbered by the book's creators, Archie Goodwin, Al Williamson and Carlos Garzon and will be made available at $7.95. The books should be available in late June.

Doug Moench will be leaving the writing of THE HULK! to concentrate his efforts on FANTASTIC FOUR. Bill Siekiewicz is the current regular artist, but it appears that he will leave the book to draw MOON KNIGHT, with Mike Golden the prime candidate to replace him on FF. Joe Sinnott will continue to do the finished art providing the necessary artistic continuity.

Doctor Strange'll be doing double duty in the next couple of months: besides his own book, he'll be guest-appearing in AMAZING SPIDER-MAN and this year's X-MEN ANNUAL by Chris Claremont, John Romita, Jr. and Klaus Janson.

The DOCTOR WHO issue of MARVEL PREMIERE will be #57, out in September. The story is by Wagner, Mills and Dave Gibbons.

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KING SIZE ANNUAL!
THE INCREDIBLE
HULK
CHECKMATE!
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Kitty Pride will become a member of the X-MEN in #139 of their magazine.

MARVEL PREVIEW #24 will be an all "evil women" issue. Denny O'Neil and Marshall Rogers are contributing "Daughter of the Dragon" starring Misty Knight and Colleen Wing, Paul Gulacy is drawing a BLACK WIDOW

story as well as the cover, and Roger McKenzie and Walt Simonson are collaborating on the third tale. An all science fiction issue of PREVIEW is in the works.

Talks are underway with Stephen King for a Marvel trade paperback illustrated version of one of his books.

More MARVEL TEAM-UP projects have been revealed: Spider-Man and Moon Knight by Mike Fleisher and Bob McLeod, Spider-Man and Scarlet Witch by Mike Barr and Sandy Plunkett, Spider-Man and Nighthawk by J. Marc DeMatteis and Jerry Bingham (who will become semi-regular penciller of the book, and Spider-Man and Black Widow by Roger McKenzie from Marv Wolfman's last plot for Marvel.

Frank Miller's story, "Final Warning" for MARVEL PREVIEW #23's BIZARRE ADVENTURES issue (script by Lynn Graeme), is being reproduced from his pencils. The story is described as "a dark look at New York's future."

Marshall Rogers is doing a takeoff on his BATMAN work for HOWARD THE DUCK. Duck-Man will appear first in a pin-up in #7, then in a story in #8.

HULK! #24 features Doug Moench's final story for the magazine, "Man Who Would Be President," plus an article on the make-up difficulties which occur on the television show, "It's Not Easy Being Green."

Steven Grant and new Marvel artist Rick LaRoque are doing a fill-in issue of ROM.

Future issues of STAR TREK are apparently something everybody wants a crack at: upcoming stories are being written by Martin Pasko, Bruce Jones, Mike Barr and Mike Fleisher.

Whoops! Got my hoofers mixed up; XANADU, mentioned last time as being adapted by J. Marc DeMatteis, stars Gene Kelly and not Fred Astaire.

Another rare Jim Shooter story will be appearing in HULK! #23, and it was illustrated by John Buscema.

In the "what if?" category may be placed the following: What if DAZZLER #1 and 2 had been printed? Well, appearances by Spider-Man, the X-Men, Fantastic Four and The Avengers were set...

Sub-Mariner makes a guest appearance in AMAZING SPIDER-MAN #211 by Denny O'Neil, John Romita, Jr. and Joe Sinnott.

J. Marc DeMatteis wrote SPIDER-WOMAN #33.

Tony Isabella makes a rare appearance scripting WHAT IF? #24's story, "What If Gwen Stacy Had Never Died?"

CONAN ANNUAL #8 features Conan at age seventy in the adaptation of L. Sprague deCamp's novel, CONAN OF THE ISLES.

TCR Message

Well, late again. We're in the middle of bidding a fond and grateful farewell to our reporter of the past six years, David Finger, and hello to our new one, Chris Salamon. We hope to get everything working smoothly by the next issue.

Anyway, we've got Marvel covers (in spades) again, chiefly through the efforts of Marvel's Pamela Rutt. Thanks Pamela! - MT

Obituary

Norman Mingo, longtime cover artist for MAD Magazine (1956-1979) died May 8th at the age of 84. Mingo, more than anyone else, perfected the character of Alfred E. Neuman as we know him today. Mingo was also a conventional portrait painter and did such famous people as General George Patton, Jr.

Warren Coming Comics

VAMPIRELLA No. 89, August. [6/10]

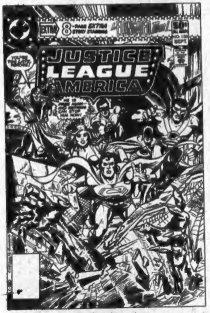
1994 No. 14, August. [6/17]

CREEPY No. 120, August. [6/24]

FAMOUS MONSTERS OF FILMLAND No. 166, August. [6/24]

DC News

Roy Thomas signed an exclusive contract with DC on April 22 which will take effect September 1 following the expiration of his current contract with Marvel. Jenette Kahn announced that "...We have every hope that his talents will find a home creating new comics as well as writing our established super-stars, and going beyond the comics page as well." Although DC isn't officially stating which comics Roy will be writing, it is generally understood that Roy will be taking over the writing of some of his boyhood favorites, SHAZAM! in WORLD'S FINEST, a revived Justice Society in ALL-STAR and something called DC SUPER-STAR SPECIAL. With the long production period between conception and printing, Roy's first DC material will appear in early 1981. It remains to be seen whether Roy will edit his own work or follow the standard "no editor shall edit his own writing" rule DC follows.



The newest book to be announced is an unexpected revival. DIAL H FOR HERO will be written by Marv Wolfman based on the concept that appeared in HOUSE OF MYSTERY from 1966-68. Robby Reed, however, won't be involved. Two teens, a boy and a girl, will inherit the dial, and the heroes that they become will be totally based on character concepts provided by the readers. DC will accept contributions from anyone providing that the contributor signs a release of all rights to DC, receiving printed credit in the comic and a "Dial H For Hero" T-shirt available only to the exclusive few whose ideas will be accepted. Besides reviving an old character concept, this book revives the reader participation idea formerly prevalent in humor and romance comics such as SUGAR AND SPIKE and MILLIE THE MODEL, in which fashion ideas were contributed.

I forgot when mentioning last issue that Nelson Bridwell has plotted a three part SECRETS OF THE LEGION OF SUPER-HEROES that that is the title of the three shot companion series to UNTOLD LEGEND OF THE BATMAN. Paul Kupperberg will script, but no artist has been selected yet, and it has yet to be scheduled. Jack C. Harris will edit.

The springboard for the NEMESIS strip has been revealed: The director of an American law-enforcement agency is assassinated, and his widow receives a model of blind justice holding unbalanced scales -- unbalanced by a weight with her husband's name on it. The man who calls himself Nemesis vows to balance the scales by defeating evil and thus begins his crime-fighting career in the new BRAVE AND THE BOLD series by Cary Burkett and Dan Spiegle. Nemesis's fifth adventure will be cover-featured on #170 as he and Batman team-up.

Joe Kubert is doing a rare interior job on a story written by Len Wein for MYSTERY IN SPACE #113. He'll do the cover for that issue as well.

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Since TIME WARP had a large number of stories backlogged, and Len Wein doesn't plan to use them all in the short-run MYSTERY IN SPACE, a number of them will appear in UNEXPECTED under the TIME WARP logo (a la HOUSE OF SECRETS and WITCHING HOUR stories currently). One of them is being drawn by Al McWilliams.

DETECTIVE COMICS #500 looks as if it will be pretty special. First

will be a lead BATMAN story by new scripter Alan Brennert, who has written for both the WONDER WOMAN and BUCK ROGERS TV shows and is currently story editor on the latter; Dick Giordano will draw it. Following will be BATMAN tales by Len Wein and Walt Simonson, and Cary Bates and Jose Garcia Lopez (Bates' first ever BATMAN script). Then Len Wein resurrects both DC and DETECTIVE COMICS' longest-running non-costumed detective, SLAM BRADLEY (who ran in the first 152 issues of the comic). He teams up with five other DETECTIVE COMICS private eyes: Roy Raymond (who replaced Slam in DETECTIVE #153-292), Captain Compass (a naval detective who appeared in #203-224 after 48 issues in STAR SPANGLED), Pow Wow Smith (the present-day version, apparently a descendant of the WESTERN COMICS character, who appeared in DETECTIVE #151-202), Jason Bard and the Human Target. To top it off, Bob Kane has returned to do a one-page history of his creation, and Jim Starlin will probably do the cover.

John Severin is doing more than the revival of ENEMY ACE for the backup slot in UNKNOWN SOLDIER. He's also done a short story for the back of SGT. ROCK and will probably do more for the war titles.

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George Perez's TEEN TITANS preview in the October issue of DC COMICS PRESENTS will be inked by Dick Giordano. Perez will indeed be drawing the TEEN TITANS when it graduates to its own book.

Dan Adkins will ink Dave Cockrum's pencils on the BRAVE AND THE BOLD tale starring the Earth-Two Batman and the Blackhawks in World War II. Jim Aparo returns to the book with the following issue (#168) which co-stars Green Arrow, and #169, which features Zatanna.

Bruce Patterson will be the regular inker of Jack Sparling's pencils on the JOHNNY PERIL series in UNEXPECTED; Tex Blaisdell will ink Michael Adams' pencils for DR. THIRTEEN, THE GHOST BREAKER in GHOSTS. Paul Kupperberg is writing a three-part GHOST BREAKER story in which Terry must attempt to debunk the biggest ghost of all -- The Spectre.

The WORLD OF KRYPTON series which will appear in SUPERMAN will alternate with a new imaginary (or "what-if" as current parlance has it) strip called SUPERMAN 2020.

The contents for the digests out in August have been announced. THE BEST OF DC #8 features THE SECRET LIVES OF SUPERMAN and features these stories: "Who Stole My Super-

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Powers?" by Jim Shooter, Curt Swan and George Roussos (SUPERMAN #220), "From Rags To Riches" by Leo Dorfman and Al Plastino (ACTION #337), "The Shocking Secret of Super X" by Cary Bates, Curt Swan and Murphy Anderson (ACTION #408), "The New Lives of Superman" by Jerry Siegel, Swan and George Klein (SUPERMAN #182), "The Super-Cop of Metroplis" by Siegel, Swan and Klein (SUPERMAN #160), "The Super-Genie of Metropolis" by Plastino (SUPERMAN #157), "The 1,000 Lives of Superman" by Wayne Boring (SUPERMAN #99), and "The Five Other Identities of Superman" by Plastino (ACTION #314). Julie Schwartz edited this collection.

DC SPECIAL BLUE-RIBBON DIGEST #5 features SECRET ORIGINS OF SUPER-HEROES and features a new origin of Zatara and Zatanna by Gerry Conway, plus these reprints: "Who Has Been Lying In My Grave" by Arnold Drake, Carmine Infantino and George Roussos (STRANGE ADVENTURES #205), featuring the origin o Deadman; "Unleash The One Who Waits" by Jack Kirby and Mike Roy (DEMON #11); the "Origin of the Justice League" (JUSTICE LEAGUE OF AMERICA #9) by Gardner Fox, Mik Sekowsky and Bernard Sachs; "Earth

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First Green Lantern" by John Broo Gil Kane and Murphy Anderson (G #16); and "The Origin of Wonder G by Marv Wolfman, Gil Kane and N Cardy (TEEN TITANS #22). E. Ne son Bridwell edited this one.

Tamsyn O'Flynn has joined DC their newest proofreader on March 31st. She'll probable be giving ou tax advice to the DC staff; her last was IRS tax examiner.

Another addition to the produc crew is Jodi Saviuk, wife of Alex. She'll be doing paste-up and mech icals.

The transit strike pretty nearly screwed up everything in New Yor City while it was on, but DC was s ing out shuttle buses to Long Island Queens, the Bronx and Brooklyn to bring in as many staff people as po ble. Senior Editor Julie Schwartz most of the production department were showing up at 6:00 AM (so th the buses could avoid the snarl of hour traffic), and even late-riser Wein made it in at 6:00 one morni Work by freelance artists and lette was being brought in by Jack C. K ris, Wein and others, so things we too badly disrupted. Luckily, the strike ended just before we sent ou new reporter to the offices.

Western Publishing's new col and activity books were announce and among them are new SUPERM and BATMAN coloring books, a 4

page Superman/Batman Coloring & Activity book, plus a new Superman frame tray puzzle and a magic slate, all going on sale in late summer through winter. In September, a new SUPERMAN Big Little Book will appear, written by E. Nelson Bridwell and drawn by Joe Staton and Frank Chiaramonte.

Sol Harrison, DC President, appeared at a distributors convention in Hollywood, Florida and unveiled DC's part in the launching of a new invention of Glen Wesen for the Container Coporation of America. Called "Peel and Play Records" the new invention is a thin sheet of triacetate with adhesive backing which can be pressed with a recording. Unlike most vinyl records which have appeared in magazines, this version does not have to be inserted as it can be pasted into a magazine as it's being assembled. DC has sole comic rights to the process and the prototype shown at the convention was a selection of John Williams music from the soundtrack of SUPERMAN THE MOVIE. Don't be surprised if DC includes the 6 inch record in a month's worth of comics to bring the price-per-piece cost down to five cents or less sometime in the near future.

Whitman News

We've received the revised Comprehensive Schedule for the Whitman line and here's what's been changed: PINK PANTHER has gained an issue, as did TWEETY AND SYLVESTER, but LITTLE LULU, BUCK ROGERS and BATTLE OF THE PLANETS each lost one issue. And BEETLE BAILEY's last issue was #132, with no further issues scheduled for 1980, so apparently it's been axed.

The only Whitmans to have been distributed, apparently, are the few sample copies shipped to the New York offices and then given to various New York dealers. All of the comics we have listed have been printed (and will continue to be printed) at Sparta, then shipped to Coffeyville, Kansas where they are bagged. Where they're going after that is a mystery that no one seems to know the answer to. Whitman's Wally Green suggests interested dealers contact their local Whitman Regional Sales Manager, and ask for a salesman to call. From what we understand, some dealers have ordered this way with no results. We'll continue to keep tabs on things.

Coming Comics

Walt Disney CHIP 'N' DALE No. 67, August. New stories. [6/19]

Walt Disney DAISY AND DONALD No. 45, August. New stories. [6/19]

Walt Disney DONALD DUCK No. 221, August. Reprints. [6/19]

Walt Disney MICKEY MOUSE No. 207, August. Reprints. [6/19]

THE PINK PANTHER No. 75, August. New stories. [6/19]

TOM AND JERRY No. 330, August. Reprints. [6/19]

WALT DISNEY'S COMICS AND STORIES No. 479, August. Half new stories, half reprints. [6/19]

BEEP BEEP, THE ROAD RUNNER No. 91, August. New stories. [6/26]

DAFFY DUCK No. 129, August. New stories. [6/26]

LOONEY TUNES No. 33, August. New stories. [6/26]

Walt Disney WINNIE-THE-POOH No. 20, August. New stories. [6/26]

Media Review

The conflict between Warner Bros. and Film Export (the Salkinds' company, apparently) over the TV sale of SUPERMAN to ABC has been taken to the courts. It seems the contract said that the film can't be sold to TV before December of '83, and whereas Warner Bros. felt that this meant no negotiations before then, Film Export didn't, and was a bit torked off when Warner put the kibosh on the talks. So now Film Export is asking for a full audit on the returns for the film, claiming major inconsistencies in the accounting. Hopefully, the parties will resolve the whole mess before 1983 and the film will be shown as promised... Walt Disney's CONDORMAN has had a cast announced. Michael Crawford plays the title role, with Oliver Reed, Barbara Carerra, James Hampton, Dana Elcar and Jean-Pierre Kalfon in support. Charles Jerott is the director, and the filming is currently going on in Monte Carlo, Zermatt, Switzerland and Paris, so expect the standard degree of post-sound dubbing that we've come to expect in Disney Productions... Peter Ustinov has been cast as the new Charlie Chan in CHARLIE CHAN AND THE CURSE OF THE DRAGON QUEEN, much to the consternation of the Chinese civil rights community, who are naturally up in arms over the fact that not one of the previous five sound-era Chans and now the newest one in this "enlightened age" has been an actor of Oriental, never mind Chinese, extraction (Warner Oland, Sidney Toler, and Roland Winters in films, J. Carrol Naish and Ross Martin on television). Former BATTLESTAR GALACTICA flyguy Richard Hatch will play Lee Chan, Jr., Number One Grandson, with Angie Dickenson playing the Dragon Queen. Lee Grant, Sterling Hayden, Roddy MacDowall and Rachel Roberts round out the cast; Clive Donner (who directed THE NUDE BOMB) is director, with a script by Stan Berns, David Axelrod and Jerry Sherlock... Ivan Reitman is producing the animated HEAVY METAL PRESENTS based on the magazine from a script by Dan Goldberg and Len Blum. Gerald Potterson (who did Canada's only animated feature, TIKI TIKI) is directing, with Bob Ezrin and Elmer Bernstein combining their disparate talents on the music. The budget is $7,000,000 and the film is said to involve 70-80% of Canada's animation industry... A French comic strip which may or may not be from METAL HURLANT (France's inspiration for HEAVY METAL) is being done as a Canadian and French production called GANDAHAR VS. THE METAL WARRIORS. The Canadian branch of the production is Canarom; the budget is $6,000,000... And Canada's most famous company, Nelvana, is producing another animated feature called DRATS, which is described as a rock and roll love story for older teens. Clive Smith is directing for a summer '81 release, and their budget is a paltry $5,400,000... The next NATIONAL LAMPOON flick will be out next summer, produced by Matty Simmons with a $5,000,000 budget. The writers, cast (who will probably be unknowns anyway) and subject matter are being kept under wraps... Ken Thorne will do the music for SUPERMAN II.

Another old movie series is being revived, with a major talent search going on for the title role. FRANCIS GOES TO WASHINGTON will star Donald O'Connor in the seventh in the series (O'Connor was in the first five with Mickey Rooney in the sixth) with the script written by Francis-creator David Stern. But since both Chill Wills, who did the voice, and Francis himself, who passed away a few years ago at age 47, are gone, replacements will have to be found by both. (Arthur Lubin was the director of the original series and he went on to do MR. ED, you may recall.) What's the comics connection? Dell did 17 issues starring Francis in the '50s... Speaking of jackasses, Paramount, ABC, Terry Keegan and Tony Wilson will have to pay Harlan Ellison and Ben Bova $337,000 for plagiarizing their BRILLO story and script with FUTURE COP. The court found that the company, the network, its president and the eventual scripter of FUTURE COP had all seen Ellison and Bova's story (which ABC had commissioned) and ripped it off without giving appropriate credit... Resident spaced out weirdo of TAXI, Christopher Lloyd, will clean up his act long enough to appear more normal in THE LEGEND OF THE LONE RANGER. (By the way, Clayton Moore appeared in Milwaukee recently, and he still wasn't wearing his mask -- although the stills in the newspaper were LR stills.)

The annual Cannes issue of VARIETY is notorious for containing lots of ads for films which are no more than twinkles in some movie mogul's eye, and it is with that in mind that I offer the following announcements of comics-related films: Alexander Salkind took the opportunity to announce SUPERMAN III, which is jumping the gun a bit; TERRY AND THE PIRATES from Avco-Embassy is STILL in pre-production by Clarence Green/Russell Rouse Productions; I GO POGO, the stop-frame clay-figure animated film will be out this summer, as will a Max Fleisher compilation called HURRAY FOR BETTY BOOP; and two new comic projects: BRENDA STARR, REPORTER from Friedman/Meyer Productions from a script by Ernest Lehman; and MANDRAKE from Cinema Arts Associates Productions and King Features. Two Universal TV shows have been released theatrically in other countries: CAPTAIN AMERICA, from the second pilot, and THE BRIDE OF THE INCREDIBLE HULK with Mariette Hartley. Also announced was FUNNY MOVIE, EH? which is written by NATIONAL LAMPOON writers Sean Kelly, Tony Hendra and Ted Mann. And Dudley Moore is starring in a spy-spoof called DANGEROUSLY... If, like me, you've been waiting for A HARD DAY'S NIGHT to show up on TV so you can tape it, don't hold your breath. It seems the

HI & SY "THOSE Goofy GEEZERS"
by Boris Tarter
HI, OLD FRIEND, IF I WERE TO DIE PENNILESS, WHAT WOULD YOU TELL THEM TO DO WITH MY BODY?
I'D TELL THEM TO STUFF IT INTO THE GAS TANK OF MY TOYOTA.
WHAT?!?
WHAT'S THE MATTER? HAVEN YOU EVER HEARD OF "FOSSIL FUEL"?

copyright has reverted to its producer Walter Shenson after fifteen years, and he is "resting" it -- and he'll do the same for HELP! when that reverts to him this year. Rats... Milton Subotsky, fantasy producer and subscriber to TCR, is promoting his new film, THE MONSTER CLUB (with Vincent Price, John Carradine, Donald Pleasance, Stuart Whitman, Richard Johnson, Britt Eklund and Patrick Magee) by means of a specially prepared comic book version of the film. By the way, in case I didn't mention it before, THONG OR IN THE VALLEY OF DEMONS is being done in stop-frame animation.

George Pal, producer of such famous science fiction films as WHEN WORLDS COLLIDE, DESTINATION MOON, WAR OF THE WORLDS, TIME MACHINE and DOC SAVAGE, died May 2nd at age 72. The Hungarian expert in miniaturization and stop-frame animation began his Hollywood career with his PUPPETOONS, which became a Fawcett comic book which ran nineteen issues between 1945 and 1950. Pal was about to begin work on a new Puppetoon called THE McGILLICUDYS... And of course, you've all heard that Alfred Hitchcock, a classic and immortal character if ever there was one, died April 29th at 80. There never was a Hitchcock comic book, but I thought I'd mention it.

The Saturday morning schedules of ABC and CBS have been announced and except for AMERICAN BANDSTAND and 30 MINUTES, they're 100% cartoons. Hanna-Barbera have the first two-and-a-half hours on ABC with THE SUPER FRIENDS HOUR, FONZ AND THE HAPPY DAYS GANG (featuring the voices of Henry Winkler, Ron Howard and Danny Most), SCOOBY AND SCRAPPY DO (in seven minute episodes instead of half hour mysteries, in the format of the original H-B cartoons), and Harvey Comics' RICHIE RICH, who gets his first television exposure (which should mean even more titles on the stands). Then Ruby-Speers takes over for the next ninety minutes, beginning with a new show based on George Gately's HEATHCLIFFE comic panel, with a dog called DINGBAT rounding out that half hour, followed by THE PLASTIC MAN FAMILY based on you-know-who, then a science fiction cartoon called THUNDARR. At CBS, MIGHTY MOUSE AND HECKLE AN JECKLE take up the first half hour (Filmation), then TOM AND JERRY (I guess by Hanna-Barbera again), THE BUGS BUNNY/ROAD RUNNE SHOW, POPEYE, then DRAK PACK (a new show featuring descendents o Dracula, Frankenstein and the Were wolf), FAT ALBERT, and THE LONE RANGER/TARZAN HOUR, meaning Lone Ranger will be under the will Filmation.

Things on the prime time front aren't too exciting. ABC cancelled GALACTICA again, and dumped th unfunny ANGIE, ROPERS, GOOD-TIME GIRLS, the okay ASSOCIATES and WHEN THE WHISTLE BLOWS. New shows include one new Paramo comedy (BOSOM BUDDIES, about guys who dress as girls to live in an all-female hotel), two from the SO people (BUT I'M A BIG GIRL NOW with Danny Thomas and Diana Cano and IT'S A LIVING with Susan Sulli can and Marian Mercer), one from the 3'S COMPANY-via Britain rout (with Ted Knight and Nancy Dussau based on a British series called TOO CLOSE FOR COMFORT), plus one hour show based on a hit film (BREA ING AWAY (with Shaun Cassidy an some of the movie's cast) plus anoth series composed of the kind of junk that used to appear in syndicated shows on Saturday afternoons (THOS AMAZING ANIMALS). CBS's new stuff is no barrel of monkeys either; replacing the canned HAWAII FIVE-O will be another Hawaiian show called MAGNUM, P.I. starring Tom Selleck; BARNABY JONES will be replaced by FREEBIE AND THE BEAN with Hector Elizondo and Tom Maso playing the cops; STOCKARD CHA NING is mercifully dumped in favo of LADIES MAN starring Lawrence Pressman; and the other new shows o ENOS, a spin-off from the ever-int ligent DUKES OF HAZZARD, and SECRETS OF MIDLAND HEIGHTS, yet another primetime soap opera. And NBC apparently plans another year in the cellar with such stellar attractions as THE THURSDAY GAM (junk sports by nobodies), SPEAK UP AMERICA (more "witty" junk from t REAL PEOPLE folks), HARPER VALL PTA (an hour comedy based on the drekky movie), FLAMINGO ROAD (another soap) and HILL STREET BLU (a comedy-drama set in a big city

HI & SY "THOSE Goofy GEEZERS" by BORIS TOTERS

WHAT'S THE MATTER, HI? YOU LOOK LONDON HIGH-AND-DOLLY TODAY.
OH, LI, IT'S JUST THINGS AIN'T RIGHT WHEN MY SISTER SAID RIGHT BEFORE SHE DIED.
WHAT WAS HER LAST WORD, HI?
PRACH!
MEMORIES

police station). They cancelled SATURDAY NIGHT LIVE reruns, HELLO LARRY, THE BIG SHOW, ROCKFORD FILES (a fait accompli) and UNITED STATES, the painfully unfunny, over-written and boring "comedy-drama" by Larry Gelbart. A measure of NBC's strength is that they DIDN'T cancel HERE'S BOOMER or SANFORD... So, adventure fans, you'll have to be content with THE INCREDIBLE HULK or BUCK ROGERS next season.

... Neal Adams fans will note that NBC is planning to revive BEN CASEY, the TV show which elicited the comic strip which Neal drew for five years in the early '60s, with Vince Edwards in the title role... MORE WILD WILD WEST is on CBS's Fall schedule, again with Bob Conrad and Ross Martin.

Polly Law, whose drawings have been published in HEAVY METAL, EPIC ILLUSTRATED and THE ILLUSTRATED ALIEN, is doing pre-production art and character design drawings for a movie called TEEFR, a live-action fantasy film scheduled for 1982 release. The story was written by Edward Summer, which tells the story of three children enmeshed in an ancient curse. It's being produced by Dawne-Leigh Productions.

In something of a first for this column, we have a guest review of the new MAD Magazine movie, UP THE ACADEMY by Richard Gersh. Richard apparently saw a rough cut, since the film isn't scheduled for release for at least another month, but following will be his reaction to it.

– Rona Blabbit

A few nights ago I attended a sneak preview of the MAD movie, often mention in your MEDIA REVIEW column. I thought you'd appreciate a few details and impressions concerning the film in advance of its official opening. If this is a "scoop" for TCR, all power to you.

The film is called UP THE ACADEMY, as in military academy. It was written by the team of Tom Patchet and Jay Tarses, associated with the BOB NEWHART SHOW and other MTM TV efforts. The director is Robert Downey, who previously directed PUTNEY SWOPE and POUND, two satires of cult status. The recognizable stars include Ron Liebman, Tom Poston, Catherine Bach and Leonard Frye. It has an R rating. The publicity poster features Alfred E. Neuman, and both the poster and the opening credits mention MAD Magazine, though no other association with MAD is explicit. Alfred E. Neuman DOES appear in the film.

The story: Four spoiled brats are sent to a military academy as punishment. They are terrorized there by a cruel faculty member whom they humiliate by the film's end. The boys live happily ever after.

But wait, there's more.

The boys are: the son of a Mafia godfather who's been disgracing his father by getting involved with drugs and whores; the son of an oil-rich Arabian sheik who's a talented pickpocket; a black evangelist's son who fools around with his latest step-mother, whoever she is; and the son of a Michigan mayor who's gotten his girl friend pregnant. They are joined at the academy by a fat pyromaniac, already expelled by several academies. The mayor's son's girl friend gets an abortion and is enrolled in a nearby girl's academy. And guess what? The boys go AWOL to visit her and their nemesis back at their academy blackmails them with photos of the nocturnal rendezvous. Apparently, one of the boys is a stoolie. As revenge, the boys take photos of the villain in an embarrassing situation and counter threaten. It is agreed that the winner of the upcoming student-faculty soccer game will get all the photos. Guess who wins.

If it sounds like a mix of M*A*S*H and ANIMAL HOUSE, you're only dreaming wistfully. But before I get critical, some interesting observations:

Ron Liebman, TV's KAZ among other things, is not credited ANYWHERE -- on poster or film -- though he is definitely THE star, playing the wrathful master sergeant, Liceman. It's easy to speculate that he has kept his name off this project out of sheer embarrassment. Having just seen Liebman in the new Neil Simon play on Broadway, and recently in NORMA RAE, I can't believe he would waste his time and considerable talents on trash like this. But this is not his first association with MAD. In the mid-'60s, he appeared off-Broadway in THE MAD SHOW with Linda Lavin (his wife), Joanne Worley, Paul Sand and Dick Schaal. The show was a review of skits and songs with MAD-inspired humor, and included contributions by Stephen Sondheim and Mary Rogers (Richard Rogers' daughter).

The boys and girls all seem to be unknown actors, but the obnoxious pyromaniac is played by one RALPH MACCHIO. There couldn't be TWO could there?

Robert Downey has a reputation as an absurd, irreverent humorist. PUTNEY SWOPE was about an ad agency run by blacks with a definite slant against Whitey, and POUND was the story of a dog pound, with human actors portraying the canines. These are fairly old films, well over five years ago -- and I don't know what he's done recently.

Alfred E. Neuman puts in two brief appearances, one just after the opening credits and the second just before the closing titles. He says nothing, but a balloon is projected: "What me worry?" He appears to be a boy (or an actor of slight stature) with a full head mask. The mask is much too big, even for Alfred's comic disproportions. Though the mask is immobile, the skin has a plastic appearance and the actor's eyes show through, blinking -- altogether, an eerie vision.

Now, all objectivity aside: While the film is disappointing, its whole spirit is very much true to MAD's brand of humor. I haven't read the magazine in a few years, but the style and tone are very reminiscent of it, although possibly more crude and vulgar in parts. I don't remember MAD making jokes about "turds," "rubbers," or masturbation, but maybe things have changed. I'm sure MAD fans will easily recognize many of the visual and verbal jokes as following the familiar formulas. Even many of the characters could have just walked off a page by Berg or Drucker. Names like "Wienberg Military Academy," "Mildred Butch" and "Liceman" establish the film firmly in a MAD (Mad, Mad, etc.) world.

Following the trend started by AMERICAN GRAFFITI, the film's soundtrack makes liberal use of current popular songs to underscore the action. Some of the music seemed well chosen and kept the slower stretches from being too dull, but for the most part, it was just THERE with very little relation to the action on the screen.

The print I saw may have been a rough cut, for the editing was very crude in parts. The closing montage lasted much longer than the projected titles, suggesting that the credits may still be changed. My immediate impression was that perhaps many of the weaker parts would be cut out of the final print, but a glance at my watch revealed that the cut I saw ran under ninety minutes -- already short for a commercial film.

As to whether the film will succeed, I am dubious. It's certainly not

worth $4.00. It might go with the summer audience, but the R rating could prevent its potential enthusiasts from gaining admittance. There are some good laughs, and a few of the great digs that we all appreciate, but they are too far apart and sparse towards the end. For the most part, I would not recommend it, but there's always someone who likes this sort of thing, and there is a certain amount of curiosity associated with it.

I hope you find some of this useful. For the record, the preview I attended was the 8:00 PM show at the Sack's Cinemy 57 in Boston on Saturday, 5/3/80. Keep up the good work.

RICHARD GERSH
135 Beacon Hill Dr.
Dobbs Ferry, NY 10522

Licensing

Since this is STAR WARS II month, let's start off with a list of new STAR WARS toys.

Leading off the list are ten action figures. They include: a Rebel soldier in Hoth planet gear; Han Solo in a Hoth planet outfit; Luke Skywalker in Bespin fatigues; Princess Leia in a Bespin gown; Bossk, the alien bounty hunter; Lando Calrissian, the leader of Cloud City's Bespin mining colony; FX-7, the medical droid; an Imperial Stormtrooper; IG-88, a bounty hunter; and a member of the Bespin Security Force.

Three new vehicles will also be available: A Snowspeeder, a replica of the one used by the Rebel Forces to defend their Ice Planet Base; a Tauntaun, the native Hoth planet snow creature used for rebel transportation; and a Twin-Pod ship, the spaceship used by the Cloud City Security Force.

A Darth Vader Collector's Case with storage space for 31 STAR WARS action figures is also available. An Ice Planet adventure set, an Imperial Attack Base, and a Star Destroyer playset will allow you to recreate scenes from the movie.

The Die Cast Series III assortment will feature a Snowspeeder, Twin-Pod ship, and Boba Fett's ship, Slave 1.

Kenner says the majority of these toys will be on the shelves when the movie opens.

For you BUCK ROGERS fans out there Corgi is producing Buck's Thunder Fighter in its line of diecast vehicles. The Fighter features retractable wings and a rocket firing mechanism.

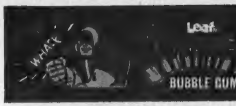
The Corgi Juniors line is offering a group of vehicles featuring cartoon favorites. Among them are the Bugs Bunny Buggy, Tom's Cart, Jerry's Banger, Olive Oyl's Aeroplane, and Popeye's Tugboat.

Crib Mates has introduced a set of three squeeze toys based on Popeye, Wimpy and Olive Oyl for the infant collectors.

Speaking of Popeye and some of the new toys that are starting to appear on the market in anticipation of the movie, they're portraying Popeye with the sailor's cap instead of the original captain's cap, probably because the comic strip has used it for **the last fifteen years until recently.**

From Larami Corp. comes a ball-point pen that lights up for writing in the dark which takes two AAA batteries. It comes in three styles: Wonder Woman, Flash Gordon and Superman. Also from Larami is a Spider-Man Super Signal Whistle set. On a 6 x 9 bubbled card, the set consists of a plastic tie-clip medal with a Spider-Man sticker on it, a tin adjustable ring with Spider-Man's head imprinted on it, and a neck-lace with the Spider-Man whistle. For a dollar or less the whistle set is worth looking at. Larami also has released Spider-Man and Hulk bubbles. They come on a 9 x 12 card and cost about $1.89 in most places.

From Topps comes something called Marvel Comics Bubble Gum. The gum sells for a nickle. It comes in four assorted color wrappers: Red with Captain America, Blue with the Fantastic



Four, Green with Spider-Man, an Yellow with the Hulk. Inside the wrappers and wrapped around the g is a three panel gag featuring Mar heroes and Dr. Strange's fortunes. There are 33 comics to a complete however it is virtually impossible get a whole set by buying individu pieces or even a box, which conta 96 pieces. I know of a guy who b four boxes and did not get one com plete set. If you run into such a p lem, I suggest writing a letter of c plaint to: TOPPS CHEWING GUM INC., Duryea, PA 18642

From your friendly Avon perso comes a Spider-Man Bath Mitt Spo and a bar of soap.

One last item to look for is a giveaway comic from General Mil titled SUPER HEROES PUZZLES A GAMES which is given to you whe you buy two boxes of selected Ge Mills cereals. Try to find them be fore your local comics entrepeneur purloins them from your local groc

– Ron Massen

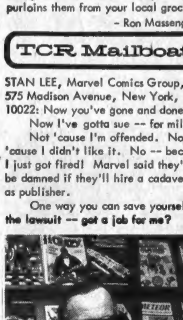
TCR Mailboa

STAN LEE, Marvel Comics Group, 575 Madison Avenue, New York, 10022: Now you've gone and done

Now I've gotta sue -- for mil

Not 'cause I'm offended. No 'cause I didn't like it. No -- bec I just got fired! Marvel said they' be damned if they'll hire a cadave as publisher.

One way you can save yourse **the lawsuit -- get a job for me?**



[Sure. But you'd have to take a b a salary cut.

Actually, though, I'd think you could find youself in long green if you USED your newfound cadaver status and signed with George Romero. "Dawn of the Living Stan" -- has a ring to it, doesn't it? MT]

(ALLEY) CAT YRONWODE, Route 1, Box 287, Willow Springs, MO 65793: In reference to Frank Hayes' letter in TCR #179: my parents ran a bookstore and we often found old postcards which had been used as bookmarks and then forgotten. One of them was a 1903 advertising card for "The Painless Dentist" (in Virginia City, Nevada, if I remember correctly). On the front was a picture of "Alfred E. Neuman" with a caption which read, "Why Me Worry?" and on the back was a message to the effect that the dentist in question used laughing gas on his patients. I saved this card for twenty years -- but in 1977 I mailed it (along with about 90 mid-'50s MADs, a copy of SILVER SURFER #6 and an FF from somewhere in '69) to a dealer I had met at a con in NYC. This dealer, a resident of Manhattan, had promised to trade my box of MADs for equivalent value in either STRANGE TALES or MAN-THING, but he never kept his end of the bargain. Several letters from me brought forth no reply. He still advertises in TBG on occasion... which makes this story just another slice-of-life vignette with no happy ending. But WHY ME WORRY? I always say, and TOUJOURS GAI! TOUJOURS GAI!

BOB BINDIG, 6166 Powers Road, Orchard Park, New York 14127: In the latest issue of TCR you asked for guidance on THE SEEKERS reprint strips.

My vote is FOR EXPANDED pages on this strip. I have seen some later strips and it looks like some good stories (and art) coming up.

If you ever go to additional titles I would like to see GARTH and JEFF HAWKE, in that order.

Thanks for your kind words in your review of STRIPSCENE. I hope you are getting your free subscription. I told the publisher to send you one.

Best wishes for much success.

[I thank you for the free subscription, and I'm only sorry that we weren't able to go into more depth in the limited amount of space we had for that issue's Fanzine Reviews. I'd just like to go on record again in saying that STRIP SCENE is definitely worth any comic strip collector's time and money, and that each issue is a delight. You can order STRIPSCENE for $1.50 per copy from Remuda Publishing, 6312 Crowchild Trail SW, Calgary, Alberta, CANADA T3E 5R5.

Thanks for the vote for SEEKERS. Anyone else care to put in their two cents?

Knowing you to be a Leonard Starr aficianado of the first rank, I'd just also like to mention that my own sadness at the discontinuance of ON STAGE has been pretty well eliminated by his terrific work on ANNIE. For the first time since Gray, the characters look like more than amorphous lumps, and the old Starr sense of humor is there in spades. MT]

JOHN WILCOX, 40 Hales Court, Westport, CT 06880: First let me say that your news is certainly NOT choppy, confusing or vague; in fact, it's very well written. Okay, not that that's out of the way, let me say that #179 was one of your best issues to date. I loved the SGT. FOZZIE cover; my compliments to J.R.A. I was shocked to read the Dillin obit; he will TRULY be missed. Dick Duck and Bullet Crow were as great as usual, which brings me to this: could you please tell me how to get in touch with Jim and Chuck, 'cause I'd

like to buy any originals they might be willing to sell.

By the way, who ghosted STAR HAWKS in this ish? Looks to me like most of them are Colon's work.

As for the AVENGERS review, I feel it hit fairly on the mark, although my "nostalgia" period doesn't go quite as far back as yours, mine being around '69-'71, but I know what you mean about those mid-seventies issues.

[Okay, against our better judgement ('cause we don't want other fanzines stealing 'em from us) here's their mailing addresses: Jim Engel, 1929 S. Grove Apt. 306, Berwyn, IL 60402; Chuck Fiala, 6250 W. 84th Street, Burbank, IL 60459. Send them nothing but good thoughts (and money)!

Here's the scorecard for the last two issue's worth of STAR HAWKS' ghosts: Ernie Colon drew pages 34 to 39 (1/24/79 to 2/4/79) and Howard Chaykin drew pages 40 to 47 (2/5/79 to 2/20/79) of #179. In this issue, Chaykin drew pages 34 to 39 (2/21 to 3/4/79) and then Gil Kane returned to the strip with page 40 (3/5/79 on). MT]

DAVID L. VINEYARD, 3216 Cornell, Big Spring, TX 79720: In TCR #179 you reply in answer to a letter from Luiz Antonio Sampaio that Sunset Carson was a "fake" screen cowboy. Not so. Carson, real name Michael Harrison, appeared in movies from 1942-1952 as cowboy Sunset Carson. I think he later worked for the Clyde Beattey Circus.

Both BOB COLT and TEX TAYLOR are fictitious as far as I can tell. Neither are listed in the two best reference works on the movie cowboy, Lahrue's [sp.?] RIDERS OF THE RANGE or Horowitz's THEY WENT THATAWAY. Sunset Carson, however, was real, if relatively minor.

Re: BUFFALO BILL and his Indian girl, I had less luck. The strip is not mentioned in THE WORLD ENCYCLOPEDIA OF COMICS, and is only skimmed over in Horn's COMICS OF THE AMERICAN WEST. There were, however, both German and Italian BB strips and the Harry O'Neil strip BRONCHO BILL was originally YOUNG BUFFALO BILL.

Isn't it heartening to know you can always rely on TCR readers to come up with such absolutely worthless lists of trivia? Not to mention jumping on every little mistake you guys make. Gotcha.

[Yeah, but I knew it was wrong even before that issue was printed. You'll note that the "Sunset" part of the name was almost rubbed out -- just one more instance of the printer saying "sure it'll work" and it didn't. I first discovered that Sunset "Kit" Carson was real from the Horowitz book which my brother has and was reading aloud from, since a new local channel has been showing Republic westerns three-at-a-time on Saturday afternoons and we were wondering who we could expect. Sure enough, the DAY after I typed the bit about Sunset, I found out that they were indeed showing a SUNSET CARSON western the next Saturday (and boy, what a stinky actor he was, at least in the early one I saw; Republic must have been pulling them right off their horses back then). Then, to top it off, I saw the credits for BUCKSTONE COUNTY PRISON on HBO and noticed that good old Sunset was in it! Someone wanted to pound the error home, eh?

Anyway, it turns out that, from everything I've found since, Charlton never published any fake cowboy titles, and Fawcett, apparently, only published the one (BOB COLT). But Marvel -- and I'm guessing that I was thinking of Sunset's third cousin, pub-

lished by Marvel in '50-'51, BLAZE CARSON -- published a whole bunch of characters who they claimed were "movie-greats" or somesuch on the covers: RENO BROWNE, TEX TAYLOR, TEX MORGAN, WHIP WILSON, REX HART and BLAZE CARSON. A couple of them lasted long enough to drop the movie references.

There definitely was a Fred Meagher (STRAIGHT ARROW) comic strip called BUFFALO BILL, syndicated by United Feature Syndicate. I finally found the Australian reprint comic, and the Indian girl's name is Blue Bird. MT]

JON GREEN, 415 Shelter Road, Rankenkama, NY 11779: I absolutely loved the back cover of TCR #179. The art was a tad weak but the concept was hilarious.

But, on the other hand, the front cover was the most unabashedly tasteless piece of dreck I have ever seen. Even NATIONAL LAMPOON has more taste than that.

BARBARA LONG (soon to be SHROEDER), in transit: Nice cover on the April issue. I had already started my own jubilant wake in honor of the late Stan Lee when I noticed the memorandum -- "Aw, woman, can't you think of the right words!?" -- the memorial to Stan on the cover was an April Fool's joke. I just wish I hadn't killed the 7-Up; those things can burn without ice, y'know. (I don't care what a wake's supposed to be like -- I make up my own.)

I saw that dumb letter of mine -- or litter of mine, whatever -- in this issue. Serves me right for writing it. I don't apologize for my what is often fanatical stand on drugs. BUT, I would like to apologize for even giving the impression that Chuck and Jim might mess with dope; far as I can tell they're both crazy as bats anyway and probably don't need to take anything to be crazy. I'm sure the gentlemen are fine upstanding citizens and a contribution to society and all that crap. If I went overboard in my reaction to the January Fandom, fine; I've been inexcusable a lot of times in my life.

I usually don't care much for animal cartoons, but I loved S. SQUIRREL, ESQ. in #179 -- including Engel's inks! I like squirrels. Now, if you'd just include a strip about a boa constrictor and one about a frog.

No, I personally don't think it would do much good to include mags like THE SPIRIT and ELFQUEST in the Top 100 survey. That thing's screwy enough as it is. Anyway, your explanation of how the thing works has got me confused. Let me see if I've got this straight: The comics listed in the Top 100 survey are comics which are sold in drugstores and supermarkets, those places which don't sell comics like ANDROMEDA or ELF-QUEST. The stores which participate in the survey, however, are COMIC shops. If you have to be a comics shop to participate in the survey, then why NOT include the undergrounds? Or, if you're only going to include comics sold in places like drugstores, why not have places like drugstores participate? You think you could explain this to me? I promise to listen really close.

One last comment: TIME WARP's cancellation: Praise be! I

[#179's cover, an exercise in bad taste if ever there was one, did indeed pull in some anti-mail, and more pro-mail. However, many people I've talked to at conventions have asked, "When did Stan Lee die?" with a straight face. I don't know what that says.

Jim Engel wanted me to give you a serious answer to your original letter, and I'll give it to you now: Neither Jim or Chuck advocate or use drugs, and the strip was (I thought) obviously satirical. Do you know how much a bowl of coke as big as the one pictured would cost? (I don't.)

Thanks for the kind words to S. SQUIRREL, ESQ. By the way, the S. was originally meant to stand for "Screwy" -- a name I thought to be original until Chuck reminded me that there is a Tex Avery character called Skrewy Squirrel (who has appeared in issues of TOM AND JERRY), and not wishing to get into any hassles with M-G-M, I opted for the initial -- which I like better anyway. Oh yeah -- the "Esq." is pronounced "esk," for a little aural symmetry. (I was gonna title the first episode "50 Squirrels 50" but I didn't have enough pencils to draw that many.)

The reasoning behind the Top 100 criterion for inclusion? Simply that with the comics with definite on sale dates, I can definitively determine which comics came out during any particular month with a fair chance of each one of them having had enough time to sell their quota. With comics that don't have to meet particular deadlines, there is absolutely no way to tell when the books appeared in the shops, whether everybody got their's at the same time, etc. I had enough trouble with the issues of CAPTAIN CANUCK that weren't distributed to U.S. newsstands in determining which month they were eligible for the chart that I don't relish doing it with the other fandom-only publications or the undergrounds. MT]

MARK DERMARDEROSIAN, 16 Murray Terrace, W. Newton, MA 02165: Your editorial in TCR #178 on the Whitman situation had some valid points. For years, I've only seen their books in my local comics shop and never on th newsstand. No wonder their sales w off. A non-fan friend of mine thoug they had gone out of business years ago when I mentioned all this to him recently. I hope the powers-that-be at Whitman try alternatives such as y mentioned. It would be a real shame to lose the last line publishing "funn animals." Their demise would effect the whole industry and would be high demoralizing.

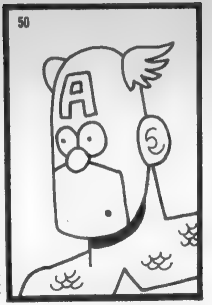
[If Whitman should go out of the com ics business, I guess Street Enterprise would be the last bastion of funny an mals then.

It's truly unfortunate that anoth publisher hasn't stepped forward to b the new licensed character king. Be sides the stuff still being published b Whitman, there's a whole slew of pr perties going untapped: Tarzan, The Lone Ranger, the Hanna-Barbera cha acters, old and new primetime and Saturday morning shows, Green Horn and others which have and haven't t been successful licensed properties i the past. There have been rumors th Martin Goodman will be back to try again; with some known quantities in the mix it wouldn't be the suicide ru it was the last time, if you ask me.. MT]

JOSH DAVLIN, 17 Masthead Way, Rochester, NY 14623: I am writing (the first time to express my apprecia tion of your magazine. #179's cove were both excellent, especially the take-off on the Muppets. Dick Duc Duck Dick and Bullet Crow were typ cally excellent, although I still enj FANDOM CONFIDENTIAL the mos Also, I am one of those strange reac ers who would like to see more SEEK ERS strips printed in TCR. Lastly, I want to say that I find your news se tion the best in the business. I tota agree with any criticism you have a THE COMICS JOURNAL. I have a ways found TCJ to be one-sided and badly written. Thank you for readi my comments.

[I think the news thing has gotten to the point that unless you read all of the various sources (TCR, TCJ, TBG PREVUE, COMICS FEATURE, and whoever else has started a newszine this week), you're going to miss som thing. I try to make sure I haven't overlooked important occurances, b my suggestion to people who do hav the money is to buy all of the above because they're all worth the money MT]

PAUL BARBIERI, 50 Thames View R Rose Hill, Oxford, ENGLAND: I a writing about two recent articles of



pears, namely, the review of MACHINE MAN and the article about Death and the Superheroes.

In the latter you made two statements that seem to me rather foolish. The first statement, or rather the first assumption, was that death was not really necessary to make a good superhero strip.

Wrong, bub. Dead wrong. Art -- all art -- springs from the realization that man can fail and die. Consider the enormous amount of concern with death in Euripedes, Homer, Michelangelo, Beethoven, Goethe, Shakespeare, to name a few; a morbid degree of concern from YOUR point of view. The hero lives surrounded with death -- of course he does! We are mortals, man. We -- any of us -- can die at any moment and unexpectedly. If death so surrounds us in real life, then a large degree of concern with death is anything but superfluous in an art-form that is necessarily both hyper-realistic and symbolic.

This, of course, comes from the assumption that graphic narration IS an art-form. So here we come to the second statement: your sorrow at the loss of The Flash's "normalcy." This is thoroughly foolish. Can a superhero BE normal? No, Mike. No. Sorry, no. No way. No. Superheroing requires an abnormal dedication, a dedication normal people cannot even HOPE to achieve. It requires a guy, who, at two o'clock in a rainy winter morning, wounded, sleepy, will start a battle, risking death in order to protect other people from near-almighty menaces. Could YOU do that, Mike? Could anybody? Super-heroes always sacrifice something; certainly, they sacrifice any hope of a safe life. A super-hero can, at any given moment, be dead within thirty seconds. No normal life can truly exist under these conditions; The Flash was a lie. What's worse, he was disposable junk. Don't know what comics you buy, Mike, I but the FIRST KINGDOM, Thomas's THOR, X-MEN, ELFQUEST, THE SPIRIT, PEANUTS, KRAZY KAT, Craig Russell's stuff and Druillet's work. I buy these because they are carefully made, because they are IMPORTANT, they MATTER. There hasn't been a single issue of THE FLASH that answered to these criteria since its creation. THE FLASH has always been "entertainment" -- i.e., disposable junk. There hasn't been a FLASH issue in ten years that mattered to me. Go read in TCJ's Ellison interview what Ellison thinks of "entertainment"; well those are my feelings exactly.

If you expect only entertainment from comics, why in the world do you put out a fanzine about them? The "entertainment" attitude according to which comics are cheap release for silly children or retarded adults is not only the worst enemy of comics, but it has generated monstrosities like Gerry Conway. God knows Gerry has talent and can tell a fine story when he wants to, yet, since he doesn't seem to think much of his job, he doesn't care about the quality of his work, and turns in just about any old garbage. If you take that self-same attitude, well, you're a very low-down character to me.

My third point concerns the MACHINE MAN review in #176. I have never seen anything as opinionated, prejudiced, unsubstantiated as that. To knock as mighty an undertaking as FOURTH WORLD because "the characters... spoke... not unlike advertising men" (what's wrong with them? My father works in advertising!) is idiotic. Fourth World was a majestic structure, an enormous and splendidly developed idea of incredible symbolic and mythic power, a work of grandeur that had never been achieved before and was touched afterwards only by Elsner's LIFE ON ANOTHER PLANET and Starlin's METAMORPHOSIS ODYSSEY. This is especially breathtaking in view of the fact that Kirby had never actually plotted and scripted his own stuff before.

The cancelling of FOURTH WORLD must have been a bad blow for Kirby. His following work for DC was the worst he ever did. KAMANDI was a bargain-basement CONAN alloyed with some TARZAN, and OMAC was silly. Then Jack came back to Marvel. Now I'm a Kirby freak, but I do realize that such things as the first seven issues of BLACK PANTHER and the CAPTAIN AMERICA's Madbomb epic were childish. However, most of ETERNALS, most of CAPTAIN AMERICA, MACHINE MAN, DEVIL DINOSAUR and 2001 were all among the finest work done in the seventies.

You state that 2001 was going nowhere. Now waitaminit! Reflect. #1 told of the first advances of man towards civilization; #2 told of the first government; #'s 3 and 4 told of the first actual civilization; #5 and 6 told of our own civilization; #7 told of the collapse of civilization. Don't you think that the series MAY have been going somewhere? (And have reached its goal as well?)

About MM itself: I'll go along with everything you said about Kirby's version of the character. However..."Marv's plots have been tightly paced and suspenseful." Now, really! You must be kidding. Bloody careless ridiculous child's stuff is more like it! #12 in particular was cretinous! Ascent to godhood is NOT that easy, man! Go read X-MEN #134 or the whole of WARLOCK about godhood. See what happens to Wyngarde-Mastermind and Warlock, or to the Phoenix herself, for having risen above humanity. Marv Wolfman has always been a bad plotter, although a good and sensitive scripter. However, when he faltered, he faltered badly, like in most of Sal Buscema's NOVA issues. Here, however, we really see Marv at his inimitable worst; both plots and characterization are rehashed, chiched and stereotyped to an almost incredible degree. I would only save the last few pages of #13, and that because of Ditko's art; otherwise, not even that manages to help an incredibly poor book.

[I'm afraid that you have made at least one incorrect assumption: I did not write the "Death" article. A real, honest-to-gosh other person named Beppe Sabatini did. I can understand the reason for assuming I wrote it perhaps: it is a not very well-guarded secret that I have in the past used various pseudonymns. Perhaps now that we're getting more contributions from other writers I should own up. I have written as Andy Hildebrand, Lee Evans, Clement Aigrette, and yes, sportsfans, Rona Blabbit. But Beppe Sabatini is another person entirely who lives in Michigan and owns a comics/science fiction shop.

However, this is not to say that I didn't agree with the contents of said article, because I did or I wouldn't have used it. Obviously, the root of your disagreement with the point of the article is your evident belief that a comic isn't any good unless it aspires to the epic status of your stated favorites. Mine, and I would assume Beppe's, is rather different I'd suspect. And, while I respect Harlan Ellison a lot, I don't agree with his criterion for good TV (which is what he was discussing; from his statements about comics it would seem that he is far less concerned with the esthetics than with just reading good entertaining stories that remind him of his childhood).

I suppose my stand on the observatory media (what a truly pretentious term!) is narcissistic: I like to read or watch something that will make me feel good. Unfortunately for me, in your

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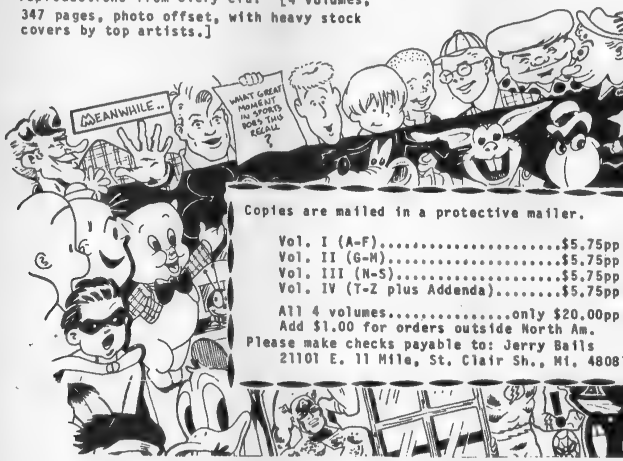

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view, this prevents me from either reviewing comics I like or editing a fanzine about them, since I rarely view any of that stuff I enjoy as art. I can't. I went to art school and I found out what art is -- and it certainly ain't comics. Perhaps someday it might be; but art is determined by art critics and museum curators and not the consumer-audience... You can't tell me that Bob Kane's lithographs are ever going to be viewed as anything more than a curio of the late 20th Century and have me believe it.

I must confess to having less than an abiding interest in comics featuring ascendancy to godhood. I must also confess to finding stuff like FIRST KINGDOM, Craig Russell's epics or most epic and comic stuff really painful to read. (There is also a tad of backlash against this stuff because the people who love it are so vehement in their dismissal of everything that isn't so intellectually and culturally important, but I don't think this is an overriding factor.) To be succinct, I don't much care about those comics. I have no emotional attachment to them. I dislike savagery. Of the "arty" strips and comics you'll own up to buying (and I would guess these are just your "respectable" likes), I would only say that THE SPIRIT and KRAZY KAT are not really pretentious attempts at doing important art, and X-MEN and THOR are only hurt occasionally by realization of their own importance. Charles Schulz for example has been unfortunately influenced by both his monetary success and his recognition through such pop-science books as THE GOSPEL ACCORDING TO PEANUTS; he simply isn't as objective as he once was, resulting in a lot of strips going through that wouldn't if he didn't know he was "art." Herriman and Elsner, though, were doing their work without those outside influences, succeeded because of the artists' own thought processes.

In any case, I have never apologized for reading comics for entertainment, for watching TV for entertainment, for going to movies for entertainment. In using my own criteria, I rarely end up blowing a couple of hours if I can help it. Yes, of course I enjoyed THE FLASH; you're correct in saying that the last ten years' worth of comics were not that exciting, which is less a function of Cary Bates' writing than the uninspired artwork and the wavering approaches. But I don't think offing Iris was any way to repair that softness, as all it served to do was alienate most of the longtime readers I've talked to in deference to the relatively smaller number who might actually be attracted to this rather confused attempt at "reality." Of course, super-heroes aren't real; I think we all accept that upfront -- but, and here's where you've misunderstood what Beppe was saying, in a fantasy story like THE FLASH, there must be some grounds of identification by the reader. I could never sympathize or identify with Conan or Jonah Hex, but I could with Barry Allen, nearly the only current character who is married and living peacefully in the suburbs. With that reality -- which you may not be able to believe since you live in another country, but there are people like that in plenty -- it is far easier to accept the fantasy of a man able to do all those super things you mention. It probably explains why concepts like TV's SUPER PRESIDENT never caught on as comics -- who the hell can imagine themselves as president when there are so few in a lifetime? There are thousands of super-heroes.

Kirby's FOURTH WORLD was not only not very well written or well-plotted (in my "opinionated" view), it was also not very entertaining. Jack had covered the same ground pretty well with THOR (which he did INDEED plot himself, just as he had with most of his pre-'70 Marvel work) in those halcyon days when originals were drawn twice-up rather than one-and-a-half-up as they are now. And the whole series had that pretentious, arty air of self-importance, almost totally unrealized in execution that I find so irritating. I much preferred THE DEMON to any of the characters created for that series, as blasphemous as you might find that.

And I meant only by the advertising line that Jack's sense of dialogue was more attuned to the kind of "Look sharp! Feel sharp!" kind of thing found in commercials and printed ads (with three exclamation points to each exclamation) than to the way anyone I've ever heard speak. (If you want to check out what I mean, refer to Chuck Fiala's BULLET CROW: Bullet IS a cartoon version of a Jack Kirby character.)

I guess this all makes me a low-down character in your eyes. I can live with that. I would still rather watch GREEN ACRES than UNITED STATES because one is funny, outrageous and entertaining and the other is excruciatingly dull, verbose and the antithesis of funny simply because Larry Gelbart KNOWS he's creating the American art version of Bergman's SCENES FROM A MARRIAGE. To paraphrase that oft-used (and satirized) phrase, "I know art, but I prefer what I like." MT]

DAVID SCHORER, 3101 Greenwood Avenue W, Tacoma, WA 98466: I actually laugh just about every time I hear a "Marvelite" (I wonder if that's a curable disease?) claim that Stan Lee bestowed upon the comic masses Characterization.

What a crock! Stan was the originator of soap operas. Period! It was DC who used characterization. Who, if one must say it, "created" characterization. Real characterization. Real being read, perhaps, as subtle. Which is what characterization is supposed to be: subtle. It ain't meant to hit the reader over the head and say, "Hey! I'm characterization." A line like, "He is a hero with responsibility, this man, and his shoulders must continually bear the troubles of a world he never made," is an excellent example of the garbage that Stan and company are trying to pass off as characterization. When, in truth, that is nothing but a overly-melodramatic-soap-opera-ish-trite-cliche. (What? No camp?)

I used to think that the DC stories from yesteryear were poorly written, and downright boring. I feel foolish even mentioning that fact, because that was at a time when I hadn't read that many of those stories. Now, I've been buying more and more back issues and reading reprint comics and have come to the conclusion that the stories of today have been trying to pervert my mind into not liking those older, better stories. I'd much prefer to read an old SUPERMAN, BATMAN or THE FLASH to any issue of the FANTASTIC FOUR, SPIDER-MAN, THOR or just about any Marvel comic. Especially if written by Stan.

But on to other matters. TCR is looking great! Drop the Top 100 list and replace it with something a bit more usable, like a review column or some such thing. Please tell me what is so good about HI AND SY? It seems to me its just the same three panels with different old (read bad) jokes. Am I missing something here?

Your news sections are tops. Current, unless TCR is late. Concise. Doesn't ramble on like a certain other fanzine who shall go nameless.

One last thing before I leave: was perhaps the cover about Stan Lee poorly timed considering the death of Dick Dillin? Besides, you made a mistake on it: there should have been a question mark after "He shall be missed."

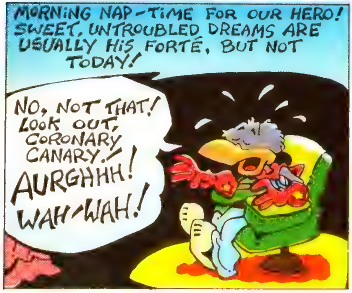
[Yes. Unfortunately, we had already readied the cover for our April issue, and we had nothing else to go with... We hadn't had any real obits for a while, and it was rather yet another bad coincidence.

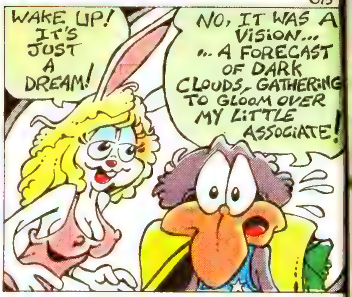
I cannot find it in myself to seriously criticize Stan Lee's writing on the basis of poor characterization. Sure, Stan was simply applying the soap opera techniques he'd perfected on his long years scripting MILLIE THE MODEL, PATSY AND HEDY, etc. to the super-hero genre -- but it was an injection of life that the comics needed and which will be important to comics from now on. However, I rather resent the promotion of the idea

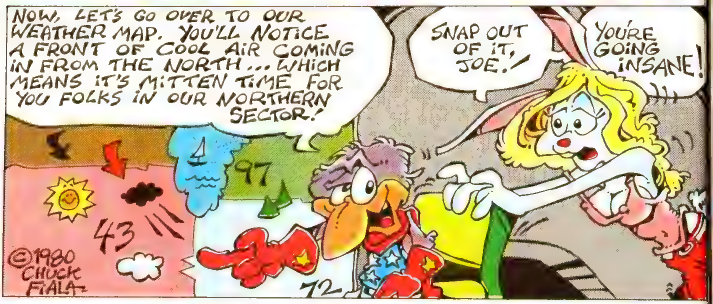
[Continued on page 31]

BULLET CROW by CHUCK FIALA

FOWL OF FORTUNE


MORNING NAP-TIME FOR OUR HERO! SWEET, UNTROUBLED DREAMS ARE USUALLY HIS FORTE, BUT NOT TODAY!
NO, NOT THAT! LOOK OUT, CORONARY CANARY!
AURGHHH!
WAH-WAH!




NOW, LET'S GO OVER TO OUR WEATHER MAP. YOU'LL NOTICE A FRONT OF COOL AIR COMING IN FROM THE NORTH... WHICH MEANS IT'S MITTEN TIME FOR YOU FOLKS IN OUR NORTHERN SECTOR!
SNAP OUT OF IT, JOE!
YOU'RE GOING INSANE!
43
97
72
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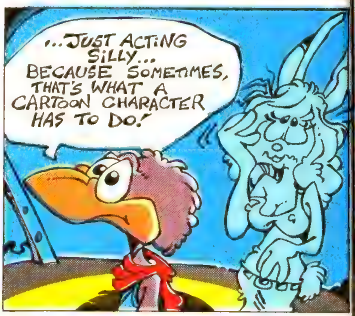
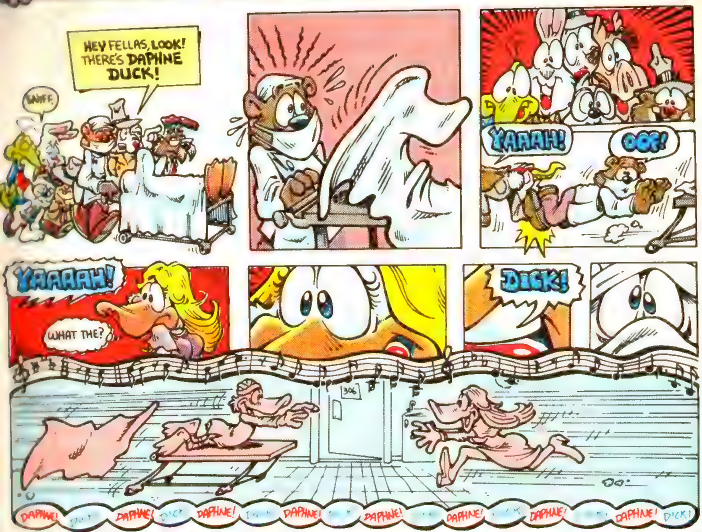
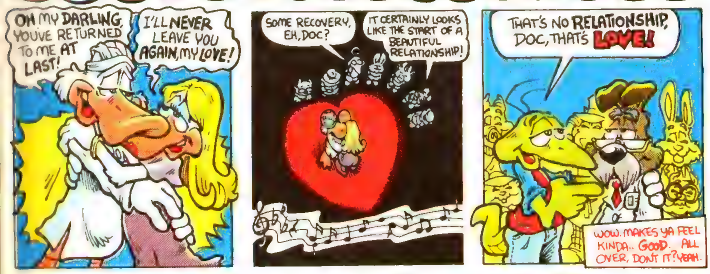


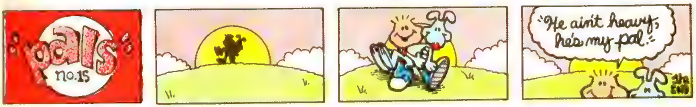
DICK DUCK, DEAD DUCK

WORM ENGEL ©1980

DICK'S FRIENDS SADLY ACCOMPANY HIS SHROUDED FORM TO THE MORGUE




OH MY DARLING, YOU'VE RETURNED TO ME AT LAST!
I'LL NEVER LEAVE YOU AGAIN, MY LOVE!
SOME RECOVERY, EH, DOC?
IT CERTAINLY LOOKS LIKE THE START OF A BEAUTIFUL RELATIONSHIP!
THAT'S NO RELATIONSHIP, DOC, THAT'S LOVE!
WOW. MAKES YA FEEL KINDA... GOOD... ALL OVER, DON'T IT? YEAH.



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MODESTY BLAISE
by Peter O'Donnell & Enrique Romero

MODESTY BLAISE
by PETER O'DONNELL
MUST BE GETTING NEAR THE TOP... SHE'S TOUGH, BLAISE. MIGHT BE COMING OUT OF SHOCK NOW – BUT SHE HASN'T EVEN GOT A GUN...
OUT OF THE BLACK BACKGROUND OF THE HILL-SLOPE SWOOPS A FLYING FIGURE
UHH!
2725

MODESTY BLAISE
by PETER O'DONNELL
WILLIE GARVIN WAITS FOR THE LAST MAN, VARCHI, TO PASS...
...THEN MOVES ON TO THE CABLE AND SWINGS IN PURSUIT
BUMBY, I GOT A SPLITTING SAD-ACHE... BE GLAD TO GET THIS LOT OVER WITH.
URRGHHHH...!
DO IT QUIET, MATE – I'M A BIT FRAGILE TONIGHT
2726

MODESTY BLAISE
by PETER O'DONNELL
Here's a gun, Maude...
...When Cossa comes up on the next chair, show yourself and draw his eye so I get a chance to clobber him.
His eye or his fire?
Well, if I miss, shoot him quick, or you're dead.
2727

MODESTY BLAISE
by PETER O'DONNELL
MAUDE PLAYS HER PART...
EX-SCUSE ME, WHORE...
WHAT THE HELL–?
UM... CONOCES LA ESTRADA PAR MANDALAY?
A MAD TOURIST AT THIS HOUR? HERE–?
MAUDE YOU HAVE STYLE – IT'S A PLEASURE TO WORK WITH YOU
UHH
2728

MODESTY BLAISE
by PETER O'DONNELL
WILLIE AND MALOU ARRIVE
IS THAT THE LAST OF THEM?
NO SIGN OF ANY MORE COMING UP
WHAT'S NEXT, PRINCESS?
MAHMOUD AND BAUM WILL BE WAITING BELOW TO FIND OUT WHAT'S HAPPENED... SO WE'LL GO DOWN AND TELL THEM
LEND ME ONE OF YOU KNIVES, WILLIE
SURE...

MODESTY BLAISE
by PETER O'DONNELL
AT THE TOP OF THE CHAIR-LIFT...
AH... HERE'S THE FIRST OF THEM
THAT'S MURAD — HE IS ON OUR FILES
SHOULD WE REMOVE THEM FROM THE CHAIRS?
WHY BOTHER? I SUGGEST WE JUST LET THEM CARRY ON DOWN TO THE BOTTOM AGAIN, AND FOLLOW ALONG BEHIND THEM
I EXPECT OUR FRIENDS WILL BE THERE AHEAD OF US
BRING MALOU WITH YOU ON THE NEXT CHAIR, WILL
RIGHT

MODESTY BLAISE
by PETER O'DONNELL
IT'S BLAISE...!
LOOK... MAHMOUD TOOK A KNIFE TO HER!
HE'S SENT HER DOWN SO YOU CAN SEE HER DEAD FOR YOURSELF...
MODESTY COMES SMOOTHLY OUT OF THE CHAIR

MODESTY BLAISE
by PETER O'DONNELL
AS WILLIE AND MALOU ARRIVE...
I THINK THERE'S A POLICEMAN JUST COME ON THE SCENE
WONDER IF HE'S GOT A COUPLE OF ASPIRINS ON 'IM...?
YOU ARE MISS BLAISE? AN IMPORTANT INTERPOL OFFICIAL AND HIS ENGLISH COLLEAGUE HAVE GONE UP MONTE SOLARO TO FIND YOU
YES, WE MET
THEY'RE ON THEIR WAY DOWN WITH SOME PRISONERS. THERE ARE TWO MORE FOR THE HERBS, AND ONE MISSING... A DR. HANS BAUM

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JULY 18-20, 1980

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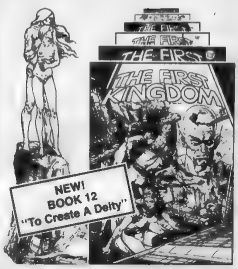

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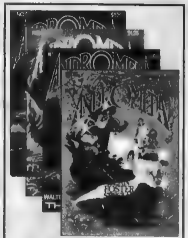

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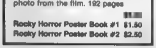

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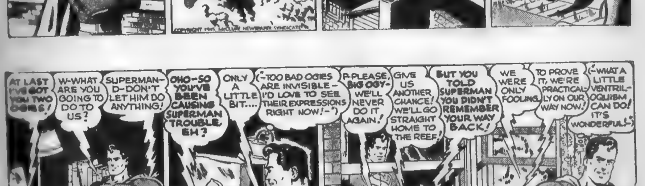
SUPERMAN by Siegel & Shuster

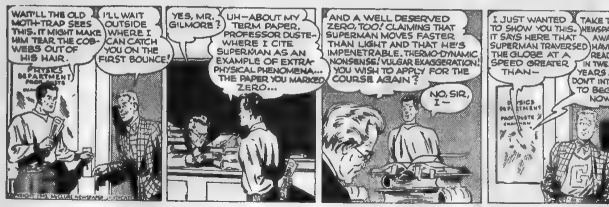
NOTHING—EXCEPT A HUNCH. MY HUNCHES ARE USUALLY GOOD, YOU KNOW.
SUPERMAN—I WISH YOU'D CHANGE THE SUBJECT!
OGY, D-DO YOU THINK HE'S RIGHT?
G-GOSH, OGY, I-I HOPE NOT!
LET'S NOT EVEN THINK ABOUT IT, OGY...
LET'S NOT. IT'LL SPOIL ALL THE FUN WE'RE HAVING WITH SUPERMAN!
AHA, OGIES! SO I'VE FINALLY FOUND YOU!
OWW!
THE BIG OGY


AT LAST I'VE GOT YOU TWO OGIES!
W-WHAT ARE YOU GOING TO DO TO US?
SUPERMAN—D-DON'T LET HIM DO ANYTHING!
OHO—SO YOU'VE BEEN CAUSING SUPERMAN TROUBLE, EH?
ONLY A LITTLE BIT...
(—TOO BAD OGIES ARE INVISIBLE. I'D LOVE TO SEE THEIR EXPRESSIONS RIGHT NOW!—)
P-PLEASE, BIG OGY—WELL NEVER DO IT AGAIN!
GIVE US ANOTHER CHANCE! WE'LL GO STRAIGHT HOME TO THE REEF!
BUT YOU TOLD SUPERMAN YOU DIDN'T REMEMBER YOUR WAY BACK!
WE WERE ONLY FOOLING
TO PROVE IT, WE'RE PRACTICALLY LYING ON OUR WAY NOW!
(—WHAT A LITTLE VENTRILOQUISM CAN DO! IT'S WONDERFUL!—)

WHAT A RELIEF TO BE RID OF THOSE INVISIBLE OGIES! FREE! FREE AT LAST!
NO MORE VOICES! NO MORE TROUBLE! NO MORE EMBARRASSMENT!
I ALMOST FORGOT. IT MAY BE A HOLIDAY FOR SUPERMAN, BUT CLARK KENT IS STILL A WORKING MAN.
AND I'VE GOT PLENTY OF EXPLAINING TO DO TO EDITOR PERRY WHITE FOR BEING AWAY SO LONG!

I DON'T UNDERSTAND WHAT'S HAPPENING. FIRST YOU DON'T SHOW UP. THEN SUPERMAN OFFERS TO COVER YOUR ASSIGNMENT AND DOESN'T. CAN I DEPEND ON ANYONE AROUND HERE?
I—I'M SORRY, CHIEF.
I—I WAS IN VERY POOR SHAPE THIS MORNING.
WELL, IF YOU'RE ALL RIGHT NOW, SEE IF YOU CAN INFLUENCE MY OTHER STAR REPORTER, LOIS LANE, TO SNAP OUT OF HER DAZE. LOOK AT HER, SITTING THERE,
WHAT'S THE MATTER WITH YOU?
SUPERMAN SAID I HAVE BEAUTIFUL HAIR! IMAGINE! HE EVEN MADE UP BABY TALK... "OGIES?"...(SIGH)...
GO AWAY, CLARK. LET ME DREAM. WHAT DO YOU KNOW ABOUT OGIES, ANYWAY?
OW

The Menomonee Falls Gazette


WAIT'LL THE OLD MOTH-TRAP SEES THIS. IT MIGHT MAKE HIM TEAR THE COBWEBS OUT OF HIS HAIR.
I'LL WAIT OUTSIDE WHERE I CAN CATCH YOU ON THE FIRST BOUNCE!
PHYSICS DEPARTMENT PROFESSOR DUSTE
YES, MR. GILMORE?
UH—ABOUT MY TERM PAPER, PROFESSOR DUSTE—WHERE I CITE SUPERMAN AS AN EXAMPLE OF EXTRA-PHYSICAL PHENOMENA.... THE PAPER YOU MARKED ZERO...
AND A WELL DESERVED ZERO, TOO! CLAIMING THAT SUPERMAN MOVES FASTER THAN LIGHT AND THAT HE'S IMPENETRABLE, THERMO-DYNAMIC NONSENSE! VULGAR EXAGGERATION! YOU WISH TO APPLY FOR THE COURSE AGAIN?
NO, SIR, I—
I JUST WANTED TO SHOW YOU THIS, SIR. IT SAYS HERE THAT SUPERMAN TRAVERSED THE GLOBE AT A SPEED GREATER THAN—
PHYSICS DEPARTMENT PROFESSOR DUSTE EMERITUS
TAKE T NEWSP AW READ IN THE YEARS DON'T IN TO BAS NOW

BUT, PROFESSOR—ACCORDING TO THIS, THE STATEMENTS MADE ABOUT SUPERMAN'S SPEED AND IMPENETRABILITY IN MY TERM PAPER ARE TRUE!
WHAT DO YOU MEAN "TRUE?"
SCIENCE DEALS WITH PROBABILITIES. SUPERMAN'S FEATS ARE SCIENTIFICALLY IMPROBABLE. FOR TRUTH, GO TO THE PHILOSOPHY DEPARTMENT. THAT'S ALL, MISTER GILMORE!
THE OLD FOSSIL WON'T CHANGE THE ZERO ON MY TERM PAPER. HE SAYS MY CLAIMS ABOUT SUPERMAN ARE EXAGGERATED NONSENSE.
THAT'S TOUGH! WHAT'RE YOU GOING TO DO, GILMORE?
PHYSICS DEPARTMENT PROF. DUSTE'S CLASSROOM
DO? I DIDN'T SPEND AL THOSE YEARS WORKING WAY THROUGH COLLEGE BE FLUNKED OUT NOW MAYBE THE PROFESSO WON'T LISTEN TO ME, B HE'S GOT TO LISTEN T SUPERMAN.

THE PROFESSOR LISTEN TO SUPERMAN? WHAT DO YOU MEAN?
I'M GOING TO WRITE SUPERMAN, THAT'S WHAT I'LL EXPLAIN THAT THE PROFESSOR'S FLUNKING ME BECAUSE HE REFUSES TO BELIEVE SUPERMAN'S FEATS POSSIBLE.
I JUST CAN'T AFFORD TO FLUNK OUT NOW. I WORKED TOO HARD FOR MY DEGREE, MY JOB, MY FUTURE—ALL DEPEND ON IT.
AND DON'T FORGET JEANIE.
THAT'S ANOTHER REASON. MY PLANS FOR MARRYING JEANIE DEPEND ON MY GRADUATING AND GETTING THAT JOB.
BUT SUPPOSE SUPERMAN DOESN'T ANSWER YOUR LETTER?
GOSH—I NEVER THOUGHT OF THAT.

SUPERMAN'S A BUSY GUY. WHY SHOULD HE BOTHER WRITING TO PROFESSOR DUSTE JUST TO HELP YOU?
IT WOULDN'T BE LIKE HIM TO REFUSE, BUT IN CASE HE DOES REFUSE, I'M SUNK!
WHAT DARK CLOUD HAS BANISHED THE RADIANCE FROM YOUR OTHERWISE BEAMING FACES, MY LADS?
HIYA, PROFESSOR LYLY. IT'S GILMORE HERE. HE'S IN A MESS.
PROFESSOR DUSTE IS FLUNKING ME IN PHYSICS BECAUSE HE WON'T ACCEPT MY TERM PAPER CITING SUPERMAN'S EXTRA-PHYSICAL POWERS.
AH—THESE SCIENTISTS—DOESN'T SURPRISE ME ONE BIT.
WISH I COULD HELP, GILMORE. BUT I MUSTN'T TREAD ON THE TOES OF THE PHYSICS DEPARTMENT. I HAVE TO STAY IN ENGLISH LITERATURE WHERE I BELONG.
BUT PRO PROF YOU HE

THE SEEKERS
by John Burns and Les Lilley

THE SEEKERS
by J. M. Burns
WHAT'S ALL THIS ABOUT A DISAPPEARING GOLFER, JACOB?
ANGUS McSHANE, M.P.— LAST SEEN PUTTING ON THE THIRTEENTH GREEN AT GLEN NARVIC. SO GET DRESSED, DUCKY, AND COME AND MEET MRS. McSHANE!
ONE THING'S FOR SURE, ANGUS DIDN'T JUST DROP DOWN THE HOLE LIKE ALICE'S WHITE RABBIT!
AFTER BEING IN THIS PLACE BET I COULD! OH, HELL— LOOK WHO'S HERE!
THE HEAD WARDRESS! SHE STOPS ANYONE MAKING A BREAK FOR IT BEFORE THEIR FORTNIGHT'S UP!
CAN'T THE DEAR WATCHDOG BE BRIBED?
I'VE TRIED... SLIPPED HER TEN BOB FOR A BOX OF CHOCS, BUT I ENDED UP IN SOLITARY WITH SPINACH FOR EVERY MEAL!
WELL, WE'RE SEEING AMANDA McSHANE— I'LL HAVE YOU OUT OF HERE ON PAROLE IN A COUPLE OF SHAKES...
MADAM COULD I SPEAK TO YOU ON A CONFIDENTIAL MATTER OF EXTREME DELICACY...?
I'M FREE! PHEW! NEVER THOUGHT I'D BE ENDURING TO SMART TWENTY SMACKERS LIKE THAT!
SUSANNE, YOU SOUND POSITIVELY LIGHT-HEADED!
PUT IT DOWN TO THAT AWFUL STARVATION DIET. I USED TO DREAM OF CHOCOLATE ECLAIRS... JUST WHAT DID YOU TELL THAT BATTLEAXE TO GET ME OUT?
MERELY SAID THAT YOU HAD SOMETHING ...ER...CATCHING! A DREADED MALADY THAT COULD CLOSE DOWN HER GLAMOUR GOLDMINE IN A WEEK! SMART, EH?
WELL, IT WORKED! JACOB, I'LL NOW STING YOU FOR THE SQUAREST MEAL EVER!
HAVING DINED SUMPTUOUSLY AT [illegible] RESTAURANT, SUSANNE IS NOW PREPARED TO CONTINUE THEIR JOURNEY TO [illegible] STREET TO SEE AMANDA McSHANE...
BEATS ME HOW YOU SYLPH-LIKE CREATURES CAN FIND ROOM TO STACK IT ALL!
JUST ACCEPT IT LIKE THE CHIVALROUS BIG-SPENDER YOU'RE NOT, JACOB, AND TELL ME MORE ABOUT THIS ASSIGNMENT...
LINA SAYS McSHANE'S NEW DOLLY BRIDE CAN HELP US— SHE WAS WITH HIM WHEN HE VANISHED
BUT EVEN AS JACOB SPOKE... MILES AWAY IN ANOTHER COUNTY...
YOUR TURN NEXT, MISTER FAT TYCOON CUNNINGHAM!

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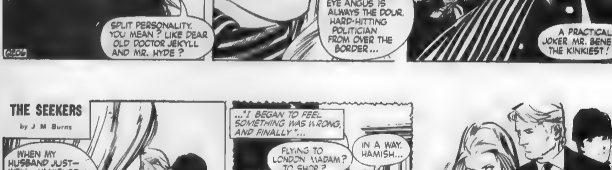
THE SEEKERS
by J. M. Burns
THIS INVESTIGATION MUST BE HANDLED DISCREETLY, MR. BENEDICK. ANY PUBLICITY IS BAD FOR MY HUSBAND'S CAREER
OF COURSE
HO HUM. MY INTUITION TELLS ME THAT AMANDA McSHANE'S ONLY CONCERNED WITH HER GOLD-PLATED WELL-BEING! OR AM I BEING CATTY ?
MIND IF I ASK YOU SOMETHING, MRS. McSHANE? WHY WAIT OVER A WEEK BEFORE NOTIFYING ANYONE OF YOUR HUSBAND'S DISAPPEARANCE ?

THE SEEKERS
by J. M. Burns
NOT MANY PEOPLE KNOW THAT THERE ARE TWO ANGUS McSHANES...
SPLIT PERSONALITY, YOU MEAN ? LIKE DEAR OLD DOCTOR JEKYLL AND MR. HYDE ?
NOT THAT WEIRD, DARLING! BUT IN THE PUBLIC EYE ANGUS IS ALWAYS THE DOUR, HARD-HITTING POLITICIAN FROM OVER THE BORDER...
AND IN PRIVATE ?
A PRACTICAL JOKER. MR. BENE THE KINKIEST !


THE SEEKERS
by J M Burns
WHEN MY HUSBAND JUST— WELL— VANISHED IN A PUFF OF SMOKE ON THE GOLF COURSE, I PUT IT DOWN TO ANOTHER OF HIS WEIRD OFFBEAT GAGS —AT FIRST, BUT WHEN HE DIDN'T REAPPEAR...
...I BEGAN TO FEEL SOMETHING WAS WRONG, AND FINALLY...
FLYING TO LONDON, MADAM? TO SHOP ?
IN A WAY, HAMISH...
...SHOPPING FOR THE BEST MISSING PERSONS BUREAU. WILL YOU TAKE THE CASE ? I'LL MAKE IT WELL WORTH YOUR WHILE
SOUNDS TEMPTING
AND DOUBT (T— TO

THE SEEKERS
by J. M. Burns
JACOB AND SUSANNE TRAVEL NORTH WITH AMANDA McSHANE TO INVESTIGATE THE DISAPPEARANCE OF HER HUSBAND...
ANGUS'S LAUNCH IS STANDING BY... HE USED THIS AND OUR PRIVATE PLANE REGULARLY TO-AND-FROING WESTMINSTER TO DODGE THE GROTTY TRAFFIC...
NOTICE SHE SAYS 'USED' JACOB— PAST TENSE ? BUT SHES HARDLY IN MOURNING. HUH ?
HMMM... I'M MORE INTRIGUED BY ALL THIS LUXURY COMMUTING! WHO SAYS PARTY POLITICAL BROADCASTS DON'T PAY ? ANGUS McSHANE IS, OR WAS, LOADED !
'IS' OR 'WAS' D'YOU THINK AMANDA ALR KNOWS THE ANSWER TO ONE, JACOB

THE SEEKERS
by John Burns and Les Lilley

THE SEEKERS
NOW WE'RE AWAY FROM THE EVER-WATCHFUL EYES OF WESTMINSTER, SHIPMATES. I WANT TO SHOW YOU SOME-THING... IN MY HAND-BAG, MR. BENEDICK. THERE'S A SWEET MAN...
THIS?
13
WHAT YO, PEOPLE MIGHT CALL A CLUE, PERHAPS... BUT IT MEANS DAMN ALL TO ME...
I FOUND IT LYING ON THE 13TH GREEN A FEW MOMENTS AFTER ANGUS VANISHED. IT'S NOT A SCORE-CARD...
OKAY, JACOB. PASS ME THE CONTACTOR... IN MY BAG, THERE'S A SWEET MAN...
MAYBE A... VISITING CARD? BETTER CALL UNA IN ON THIS ONE, SUSANNE

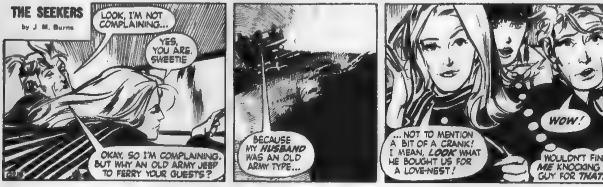
THE SEEKERS
SCRAMBLE CALL TO SQUIRES H.Q.
THAT'S CUTE... I COULD'VE SWORN THAT WAS A LIPSTICK...
UNA IS BRIEFED ABOUT THE CLUE FOUND AT THE SCENE OF THE GOLFING M.P.'S DISAPPEARANCE...
...A CARD WITH UNLUCKY NUMBER THIRTEEN ON IT. UNA, INTERESTING?
VERY... AND TO JUDGE BY THE HEADLINES... I THINK WE'RE IN FOR QUITE AN EPIDEMIC.
MISSING GOLFERS MYSTERY
Police baffled

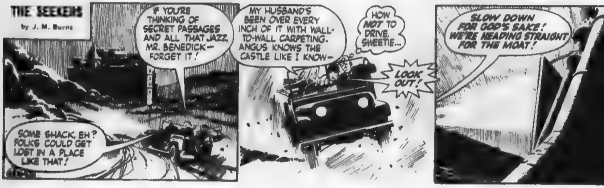
THE SEEKERS
ON BOARD THEIR CLIENT'S MOTOR LAUNCH, THE SEEKERS LEARN THAT IN ADDITION TO ANOTHER NINE TWO MORE INNOCENT CITIZENS HAVE MYSTERIOUSLY DISAPPEARED IN CARBON-COPY CIRCUMSTANCES...
PLUNGE ONE IN SCOTLAND, ONE IN HOLLAND
/ Q211
I'M ONLY INTERESTED IN THE ONE WHO DISAPPEARED IN SCOTLAND, MY HUSBAND
NAT, HON... AND WE MUST BE NOT BE RUDE TO INVESTIGATE THESE OTHERS...
...LET'S HEAD FOR THE HAGGIS LAND, WITHOUT STEPPING ON THE CORNS OF THE CONSTABULARIES CONCERNED!
POLICE

THE SEEKERS
WITH AMANDA MCSHANE, WIFE OF THE MISSING M.P. AOR TANNOCKSHIRE-EAST THE SEEKERS FLY NORTH...
...TO AFVIE ON A PRIVATE AIRFIELD IN THE BI...
LAURIE WALTERS— A FRIEND OF THE FAMILY!
HO HUM. A VERY GOOD FRIEND OF ONE OF THE FAMILY, METHINKS!

THE SEEKERS
by J. M. Burns
PRIVATE INVESTIGATORS, HUH? ONLY HOPE YOU ARE PRIVATE— MRS. McSHANE DOESN'T WANT HER HUSBAND'S DISAPPEARANCE BLATHERED ABOUT IN ALL THE SUNDAY PAPERS!
RELAX, SONNY. WE'VE ALREADY BEEN BRIBERED TO KEEP ALL THIS UNDER OUR TAM-O'-SHANTERS!
NOW STOP ACTING THE DOUR AND TIRESOME WATCHDOG, LAURIE. THANKS FOR LAYING ON THE JEEP. I'LL BE IN TOUCH...
WHEN? NO, NEVER MIND. I'D HATE TO BE THOUGHT MORE TIRESOME!
BET I KNOW WHAT LOVER-BOY DOESN'T REALLY WANT LEAKED OUT TO THE SUNDAYS!
YOU'V A MUC DARLIN THEN. W YEP. I TI STAY IN LANDS PROVE INTERE

THE SEEKERS
by J. M. Burns
BACK AT BASE...
COME IN, SEEKERS ONE AND TWO... REPORT YOUR LOCATION BEARINGS, IN OTHER WORDS, WHERE THE HELL ARE YOU BOTH?
SOMEWHERE IN BONNIE—OUCH—BUMPY SCOTLAND, UNA! WHY DIDN'T YOU LEMME STAY ON THAT BEAUTY COMMANDO COURSE WHERE I WAS WELL OFF?
DON'T YOU DIG MY DRIVING MISS DOVE?
HRLL, HOLD ON TO YOUR EYELASHES—
ALL I WAN SEE IS ME OUT OF THIS ONE PIECE! I'M A BORN C


THE SEEKERS
by J. M. Burns
LOOK, I'M NOT COMPLAINING...
YES, YOU ARE, SWEETIE
OKAY, SO I'M COMPLAINING. BUT WHY AN OLD ARMY JEEP TO FERRY YOUR GUESTS?
BECAUSE MY HUSBAND WAS AN OLD ARMY TYPE...
... NOT TO MENTION A BIT OF A CRANK! I MEAN, LOOK WHAT HE BOUGHT US FOR A LOVE-NEST!
WOW!
WOULDN'T FIN ME KNOCKING GUY FOR THAT!


THE SEEKERS
by J. M. Burns
IF YOU'RE THINKING OF SECRET PASSAGES AND ALL THAT JAZZ, MR. BENEDICK— FORGET IT!
SOME SHACK, EH? FOLKS COULD GET LOST IN A PLACE LIKE THAT!
MY HUSBAND'S BEEN OVER EVERY INCH OF IT WITH WALL-TO-WALL CARPETING. ANGUS KNOWS THE CASTLE LIKE I KNOW—
HOW NOT TO DRIVE, SWEETIE...
LOOK OUT!
SLOW DOWN FOR GOD'S SAKE! WE'RE HEADING STRAIGHT FOR THE MOAT!

THE SEEKERS
by John Burns and Les Lilley

THE SEEKERS
by J. M. Burns
WITH THE SEEKERS AS PASSENGERS, AMANDA MCSHANE ROARS TOWARDS THE COAST OF HER SCOTTISH CASTLE...
HELP! CAN'T SHE SEE THE DRAWBRIDGE IS UP...?
AND, LIKE MAGIC, THE DRAWBRIDGE DROPS SWIFTLY, SMOOTHLY INTO POSITION IN THE NICK OF TIME...
ONE OF ANGUS'S CLEVER LITTLE ELECTRONIC GADGETS...
YOU WEREN'T REALLY SCARED WERE YOU, MISS DOVE?
NOT A BIT. JUST DIDN'T WANT TO SPLASH THE WELCOME MAT, THAT'S ALL!

THE SEEKERS
by J. M. Burns
NICE LITTLE PLACE YOU HAVE HERE
AH, HAMISH... ANY NEWS OF MY HUSBAND?
I FEAR NOT, MADAM. BUT THIS LETTER CAME...
FROM FRIENDS IN THE ISLE OF MAN. TWO MORE GOLFERS HAVE DISAPPEARED THERE!
MAKING FIVE IN ALL! YE GODS, WHAT HAS SOMEBODY GOT AGAINST THE CRUMMY GAME?

THE SEEKERS
by J. M. Burns
REMEMBER ME TELLING YOU ABOUT ANGUS'S PRACTICAL JOKES...?
THIS IS ONE...
THE MCSHANE PORTRAIT SWINGS AWAY FROM THE WALL TO REVEAL...
GEE, AND I ALWAYS THOUGHT IT WAS A ROMAN BEHIND EVERY GREAT MAN!
HE WAS A BOFFIN DURING THE WAR WITH MONTY'S LOT, COURSE. THEN IT WAS BOOBY TRAPS AND OTHER LETHAL GIMMICKS!

THE SEEKERS
by J. M. Burns
SO YOUR HUSBAND WAS A BOOBY-TRAP EXPERT IN THE ARMY, WAS HE, MRS. MCSHANE? LETHAL AS HELL SOME OF THOSE TOYS THEY MADE, I BELIEVE
LIKE GUNS, JACOB— IN THE HANDS OF THE NOT-SO-EXPERT!
GIVE OVER, SUSANNE. YOU DON'T EXPECT THESE OLD ARMY JOBS TO STILL BE LOADED AFTER TWENTY-FIVE YEARS, SURELY?
BUT INSTEAD OF THE EXPECTED RUSTY CLICK, TO JACOB'S HORROR THERE IS A SUDDEN BLAST...
OH, MY GOD!

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TO ALL SERIOUS COMIC COLLECTORS:

I am now compiling the 1st Edition of *"The Comic Book Collector's Address Exchange"*. If you wish yourself included, send your name and address to: Comic Stock c/o Jo Nichols, 2491 McGregor Drive, Penticton, B.C. V2A 6J5 CANADA.

ST Pocket Checklist

June 1980

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- ☐ DAFFY DUCK #129
- ☐ DAISY AND DONALD #221
- ☐ DONALD DUCK #221
- ☐ LOONEY TUNES #53
- ☐ MICKEY MOUSE #207
- ☐ THE PINK PANTHER #75
- ☐ TOM AND JERRY #330
- ☐ WALT DISNEY'S COMICS AND STORIES #479
- ☐ WINNIE-THE-POOH #20

- ☐ HEAVY METAL #40 [VOL#4]
- ☐ NATIONAL LAMPOON #122 [VOL#23]

- ☐ AMAZING ADVENTURES #10
- ☐ THE AMAZING SPIDER-MAN #208
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- ☐ THE INCREDIBLE HULK ANNUAL #9
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- ☐ KING CONAN #3
- ☐ MAN-THING #6
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- ☐ MARVEL SUPER-HEROES #91
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- ☐ MARVEL TEAM-UP #97
- ☐ MARVEL TREASURY EDITION #27 [Spidey]
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- ☐ THE BEST OF DC #7 [Superboy]
- ☐ THE BRAVE AND THE BOLD #166
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- ☐ DETECTIVE COMICS #494
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- ☐ JONAH HEX #40
- ☐ JUSTICE LEAGUE OF AMERICA #182
- ☐ THE LEGION OF SUPER-HEROES #267
- ☐ MYSTERY IN SPACE #111
- ☐ THE NEW ADVENTURES OF SUPERBOY #9
- ☐ SECRETS OF HAUNTED HOUSE #28
- ☐ SGT. ROCK #344
- ☐ SUPER FRIENDS #36
- ☐ SUPERMAN #351
- ☐ THE SUPERMAN FAMILY #203
- ☐ THE UNEXPECTED #202
- ☐ UNKNOWN SOLDIER #243
- ☐ THE UNTOLD LEGEND OF THE BATMAN #3
- ☐ WARLORD #37
- ☐ WEIRD WAR TALES #91
- ☐ WONDER WOMAN #271

that comics before Stan's launching of the Marvel Age were badly written, boring or garbage. It just ain't so. They're just different, which is apparently enough for some folks to declare them rotten.

If you want some well-written, pre-Stan DC stuff, investigate some of the lower-priced "esoteric" titles: check out ALAN LADD for example. DANGER TRAIL. Even the teen humor books like BUZZY yield a style and format we don't see any longer.

How about some pre-Stan Stan? His scripts for MY FRIEND IRMA are hilarious, and my all-time favorite Archie comic is SGT. BARNEY BARKER, Stan's version of SGT. BILKO which stars Stan in the role of Barney. Great and entertaining. (Anybody want to sell me a copy of #1 and 3?)

As for HI AND SY: Don't you know Art when you see it? MT]

MARV WOLFMAN, Flushing, NY: Re: John Byrne's explanations of Superman's super-powers. I've been a Superman reader and fan since 1951, and after thirteen years in the business, finally I'm getting a chance at writing the Man of Steel. Therefore, I'd like to respond to John's theories as both a long-time fan and as one of the current scripters.

I'm really sorry, John, but you're wrong. Superman does indeed have all the powers his writers have always claimed he's had. They're not psionic, they're not even bionic, cryonic or histrionic. When we discussed this briefly at the Chicago Mini-Con in April, you asked me to provide proof. Well, at long last, here it is:

After coming home from the Con, I began extensive research into Superman's super-past. I did an exhaustive search through the DC library, I read a few copies of Lois Lane comics and most of the run of WINDY AND WILLY. I carefully scrutinized every pen and ink line on Henry Boltinoff's Super-Turtle strip, and I've uncovered the following page which was drawn way back in 1938 but accidentally dropped out of Superman's origin story (it seems a janitor saw the page and swept it into the waste basket by mistake. Only after the origin of Superman was published was the missing page found. DC has since kept that selfsame missing page right alongside the unprinted issues of PREZ, both of which will be donated to the G.Gordon Liddy museum for the Terminally Dumb after the deaths of everyone who ever worked on SUPERMAN comics.) This is a speech between Jor-El and Lara after Jor-El has informed Lara where they are sending baby Kal-El.

Lara: But why Earth, Jor-El? They're primitives, thousands of years behind us.
Jor-El: He will need that advantage. Their atmosphere will sustain him.
Lara: He will defy their gravity.
Jor-El: He will look like one of them.
Lara: He won't be one of them.
Jor-El: No. His dense molecular structure will make him strong.
Lara: He will be odd... different.
Jor-El: He will be fast... virtually indestructible.
Lara: Isolated. Alone...
Jor-El; He will not be alone. He will never be alone.
Lara: Jor-El, what are those crystals you're placing in his ship?
Jor-El: They will alter Kal-El. They will permit him to bend the nature of Earth's reality. He will be able to maneuver in mid-air and fly through space at (approximately) hyper-light. It will do all that and more.

Frankly, though that should satisfy one and all, I still prefer to think that Superman's powers came from Tinkerbelle dust, and before John again tells me that Peter Pan is a fairy tale, let me point out that so is Superman.

However, never let it be said that I am violently resistant to change. Therefore, I publically challenge John. If you would be willing to draw an eight-page backup feature explaining your theories in an interesting manner that I could write and would also instantly dissolve your Marvel contract, I will sweet-talk, cajole, beg, borrow, steal, whatever, Julie into publishing the story, even if it has to be under the title: "Department of Silly Ideas That We're Printing Because, Well, Just Because..."

Naturally, this is not a formal attempt at raiding John. That can only be done through a formal prospectus by Janette, Joe or Paul, none of whom know about this letter and therefore can refuse to abide by its contents. However, though I may not agree with John's theories, I will defend to someone else's death (no fool I) his right to draw it with his real purty pictures.

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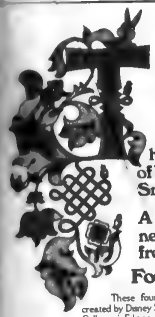

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92111

STAR HAWKS
by Ron Goulart & Gil Kane

WELL, THERE YOU ARE FINALLY, CHAVEZ...
...YOU WERE SUPPOSED TO HELP ME ESCORT ILKA TO THE PSYCH WING!
© 1978 United Feature Syndicate, Inc.
I'M GETTING TIRED OF COVERING FOR YOU...
...WHILE YOU'RE FOOLING WITH A BUNCH OF NITWIT FEMALES!
HOY, REX...
I CAN ROMANCE A DOZEN NIFTY-LOOKING LADIES...
...AND STILL DO A BETTER JOB THAN YOU, OLD BUDDY!
KANE GOULART
2-21

ILKA! HOW DID YOU--
WE'VE GOT TO GET OFF THIS HOOSEGOW IMMEDIATELY, PHIX!
YOU HAVE ACCESS TO THE SKYCARS SO--
BUT I'LL TIP MY HAND IF I HELP YOU ESCAPE!
IDIOT, WE'VE BOTH GOT TO GET OUT OF HERE NOW!
I THOUGHT I EXPIRED IN ADMIRABLE FASHION, REX...
...AND OUR MOCK QUARREL ALMOST BROUGHT TEARS TO ILKA'S EYES.
YEP, SHE FELL FOR IT... SO FAR
NOW LET'S HOPE SHE LEADS US TO HER MYSTERIOUS COHORT!
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CRACKLIN' COMETS! YOUR BLUFF WORKED, REX!
YEP, ILKA CONTACTED HER STOOGE...
...AND HAD HIM PASS HER INTO THE SKYCAR SECTOR.
GOODY! THAT MEAN OL' ILKA TRAIPSED RIGHT INTO THE SNARE!
WE'LL GRAB 'EM SOON AS REX GIVES THE SIGNAL
CHAVEZ! WILL YOU AND YOUR LADY FRIEND PLEASE GET OUT OF THE WAY!
I WANT TO INSPECT THE SKYCAR FACILITIES!
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STAR HAWKS
by Ron Goulart & Gil Kane

BLAM GAKES! HE'S GONNA TOSS A MONKEY WRENCH IN THE WORKS!
HOLD OFF, STAMMS! YOU CAN'T GO IN THERE YET!
YOU'RE ALWAYS FORGETTING YOUR POSITION, CHAVEZ!
I OUTRANK YOU AND I INTEND TO INSPECT THIS AREA NOW!
WAIT JUST A MOMENT!
ARE YOU PEOP AUTHORIZED TO USE THIS CRAFT?
OOPS! IT'S SUPERIOR AGENT STAMMS...
HE'S A TOUGH CUSTOMER!
GRAB HIM!
IT MAY HELP TO HAVE A HOSTAGE!
KANE GOULART
© 1979 United Feature Syndicate, Inc

EXPLODIN' EXCRETER! THAT DIMWIT STAMMS BARGED RIGHT INTO OUR SPY TRAP!
YEAH, AND GAVE ILKA AND PHIX A FIRST-CLASS HOSTAGE.
MAYBE WE CAN PICK 'EM OFF FROM UP HERE WITH OUR STUN-GUNS, REX.
SORT OF RISKY, DOC... AND STAMMS MIGHT GET HURT.
THINK WE BETTER RELY ON CHAVEZ AND FINITY.
THEY CAN HANDLE THIS...
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REX! BUT I USED THIS WEAPON ON YOU!
IT WAS ONLY A COUNTERFEIT, ILKA... WE GET YOU UP!
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GOLLYSAM! REX IS WALKIN' RIGHT INTO THE MIDST OF THOSE NASTY FOLKS!
HE'S DISTRACTING 'EM SO YOU CAN DO YOUR STUFF, FIN!
BUT THIS BLASTER PISTOL MOST CERTAINLY DOES WORK...
HOW ABOUT YOU AND YOUR STOOGE SURRENDERING?
A QUAD STUNGUN ISN'T USEFUL, I ADMIT.
KANE GRAHAM 2-27
...AND I'LL KILL STAMMS UNLESS YOU GIVE US SAFE CONDUCT OFF THE HOOBSBOW!

BACK OFF, REX, OR STAMMS DIES!
WE'RE TAKING THIS STARCAR AND GETTING OUT OF HERE.
DON'T DO ANYTHING RISKY, REX! PLEASE!
OKAY, FINITY, REX HAS THEIR UNDIVIDED ATTENTION...
...GET TO WORK WITH YOUR TELEK POWERS!
OAKY DOAKS, CHAVEZ... WISH ME LUCK!
IZNNG
IT'S WORKIN' JUST FINE!
KANE GRAHAM 2-28
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STAR HAWKS
by Ron Goulart & Gil Kane

I SURELY DOWNT LIKE FOLKS WHO TRY TO HURT REX AN' DARLIN' CHAVEZ!
SPAN!
ZZZING!!
SO WE'LL JUST TAKE CARE OF YOU GOOD AND PROPER, MA'AM.
KANE GOULART
3-1
I SUGGEST YOU LET HIM GO, PHIX.
RIGHT, REX, SURE, OKAY.
ACTUALLY I'M AN INNOCENT DUPE ...MORE OR LESS.
THAT GIRL HAS EXCEPTIONAL TELEKINETIC ABILITIES!
ONE OF THE REASONS SHE'S A STAR HAWK RECRUIT, STAMMS.
© 1979 United Feature Syndicate, Inc.
I DIDN'T EXACTLY HAVE MY WITS ABOUT ME...
...AND YOU PULLED ME OUT OF A ROUGH SPOT, AGENT KWARK... SO... WELL...
...THANK YOU.

I GUESS I PUSHED IN WHERE I SHOULDN'T HAVE, REX...
...BUT AT LEAST I DIDN'T KEEP YOU FROM CATCHING YOUR SPY!
KANE GOULART
3-2
WE DON'T ALWAYS DO THINGS BY THE BOOK, STAMMS...
...BUT WE USUALLY GET RESULTS.
ANYWAY, I AM GRATEFUL TO YOU FOR SAVING MY LIFE.
HOPE YOU MENTION THAT IN YOUR REPORT.
I INTEND TO, CHAVEZ...
...NOW IF YOU'LL EXCUSE ME, I WAN TO ARRANGE FOR MY DEPARTURA
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WELL... I'M GLAD YOU'VE CHANGED YOUR MIND
YOU DO THINGS IN SOME RATHER UNORTHODOX WAYS ON THE HOOGEBOW...
...YET YOU DO GET RESULTS.
FURTHERMORE, AN AGENT I WAS ORIGINALLY CRITICAL OF...
...SAVED MY LIFE.
ALL THINGS CONSIDERED, CHIEF AGENT BENYON...
...I'LL BE TAKING A FAVORABLE REPORT BACK TO BARNUM.
WE ALL WISH YOU A SAFE TRIP.
OH, BUT, REX... DON'T GET THE IDEA I'VE FORGIVEN YOU AND CHAVEZ...
FOR THAT BUSINESS ON JUPITER!
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WELL NOW, EVERYTHING TURNED OUT HUNKY DORY!
THAT STAMMS FELLA ENDED UP GIVIN' US A GOOD WRITEUP!
YOUR SAVING HIS LIFE HAD A LOT TO DO WITH IT, FINITY.
BUT GOLLYSAM! YOU DON'T LOOK NEAR AS CHEERFUL AS YOU OUGHT, CHAVEZ!
MOSTLY IT'S BECAUSE OF TAMMANY...
...SHE CONTINUES NOT TO APPRECIATE ME.
SHUX, NO MATTER WHAT ANYBODY IN THE WHOLE DARN UNIVERSE THINKS OF YOU...
...I'LL ALWAYS LIKE YOU TO PIECES!
HOY!
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STAR HAWKS
by Ron Goulart & Gil Kane

THERE! OUR SKYCAR IS IN TIP-TOP SHAPE, REX.
ALL TRAC OF TAMPER AND SABOTA ARE GON
NOW, WHAT SAY W DEVOTE OURSE TO SOME RECREATION
NOPE...NEXT ON MY AGENDA IS FENCE-MENDING.
TAMMANY STILL BOYCOTTING YOU, CHAVEZ?
WELL, HER ALOOFNESS HASN'T...
YOO-HOO! TIME TO QUIT PLAYING GREASE-MONKEY, CHUMS.
CHIEF AGENT BE WANTS YOU GO DOUBLE QU
THERE'S BIG TROU A-BREWI
YOU HAVE NEED OF US, ALICEK?
YEP, GOT A VERY TOUGH ASSIGNMENT FOR YOU FELLAS.
WHAT'S A HARDWA TO DO IT?
BEEN GOING OVER HIS BIO FILE...
HE'S ONE OF THE BRIGHTEST AND BRAVEST MEN IN THE STAR HAWK FORCE...
BUT RIGHT NOW...
...I THIN SCAR TO DE

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C'MON, ALICE K.... MILES HARDWAY ISN'T AFRAID OF ANYTHING!
WE'VE WORKED WITH THE GUY... HE'S DARN TOUGH!
PLUS WHICH, HE'S A SPACE COMBAT VETERAN...
...AND HE ACTED AS AN ADVISER IN THE COLONY WARS.
LOOK, WE CAN'T AFFORD TO BE NOSTALGIC...
...TODAY HARDWAY'S IN CHARGE OF THE BLACKROCK TRAINING ASTEROID.
OUR MONITORS HAVE BEEN PICKING UP SOME VERY BAD NEWS FROM THAT PLACE!
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YES, I KNOW HARDWAY'S BRILLIANT RECORD...
...BUT I THINK THE MAN'S FRIGHTENED NOW, AFRAID TO ADMIT THERE'S ANYTHING SERIOUSLY WRONG ON BLACKROCK STATION!
VANE GIBSON
CHAVEZ AND I WORKED WITH HIM LOTS OF TIMES...
...THEY DON'T COME ANY BRAVER, ALICE K.!
FOR THE PAST NINE MONTHS HE'S BEEN IN CHARGE OF THE TRAINING STATION, [redacted]...
AND, ACCORDING TO OUR MONITOR THE LAST SIX WEEKS...
...THEY'VE BEEN HAVING ACCIDENTS...
...LIKE THIS!
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STAR HAWKS
by Ron Goulart & Gil Kane

OKAY, BLACKROCK STATION IS OUR PRIMARY SIMULATION CENTER...
....IT'S WHERE MOST STAR HAWK CADETS GET THEIR FINAL TRAINING.
"OBVIOUSLY IT'S DARN IMPORTANT TO US AND WE CAN'T AFFORD ANY MORE ACCIDENTS OUT THERE!"
WHAT DOES MILES HARDWAY SAY ABOUT IT?
HE CLAIMS HE CAN HANDLE THE SITUATION HIMSELF.
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I DON'T THINK HE CAN ANYMORE...
...SO I PERSUADED HIM TO LET YOU TWO INVESTIGATE!

DIFFICULT TO BELIEVE MILES HARDWAY'S HAVING TROUBLE.
YEAH, HE'S A VERY CAPABLE GUY...
...STILL SOMETHING'S SURE WRONG OUT ON BLACKROCK STATION!
WELL, HE'S AGREED TO LET US POKE AROUND, REX!
BUT HE DIDN'T SEND FOR US...
...ALICE K. HAD TO FORCE US ON HIM.
GOING TO ENJOY THIS JAUNT...
...MEANS I CAN LEAVE MY ROMANTIC PROBLEMS BEHIND.
BLAM SAKES, CH
YOU FIXIN' T
DEPART (TH
EVEN SAYIN
GOODBY
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The Menomonee Falls Gazette

GOLLYSAM, CHAVEZ! HOW COME YOU'RE SCOOTIN' OFF SO SUDDEN?
IS IT 'CAUSE I BEEN MESSIN' UP THINGS FOR YOU ON THE HOOSEGOW?
NOPE, FINITY. WE'VE GOT A RUSH JOB OUT ON THE BLACKROCK ASTEROID...
...BUT YOU AND I ARE STILL PALS.
AND SOON AS I GET BACK, I'M GOING TO MEND THINGS 'TWIXT YOU AND ME AND TAMMANY.
WELL, YOU BE REAL CAREFUL NOW!
TAMMANY, SHUX...
...BET SHE DOESN'T CARE FOR HIM AT ALL ANY MORE!
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ZAM! THIS ISN'T GOING TO BE A FUN-FILLED MISSION, REX.
AT LEAST MILES HARDWAY'S AN OLD BUDDY OF OURS
HE'S ALSO VERY TOUGH...
...HATE HAVING TO TELL HIM WE'VE COME TO INVESTIGATE HIM AND HIS TRAINING SETUP.
WELL, CHAVEZ, SOMEBODY'S GOT TO EXPLAIN WHY THEY'VE BEEN HAVING SO MANY ACCIDENTS AT BLACKROCK STATION.
...THERE ...A VERY PEACEFUL-LOOKING CHUNK OF ROCK.
I KNOW JUST HERE YEAH
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STAR HAWKS
by Ron Goulart & Gil Kane

WELL, HERE WE ARE AT BLACKROCK STATION, CHAVEZ.
ALL SEEMS CALM... THUS FAR.
KANE GOULART
3-15
YEAH, BUT THEY'VE BEEN HAVING TOO MANY ACCIDENTS!
THAT'S NO WAY TO RUN A STAR HAWK TRAINING BASE!
OUR TOUGHEST JOB'S GOING TO BE GETTING MILES HARDWAY TO COOPERATE WITH US.
GOT A HUNCH WE CAN EXPECT A WARM RECEPTION FROM OUR OLD PAL!
SKYCAR FROM THE HOGESDOWS ARRIVING, SIR.
YEAH, I BEE WAITIN' FOR T GUYS TO SHO
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HOY, I'M NOT FOND OF PLAYING INSPECTOR GENERAL.
NEVERLESS, CHA THAT'S WHY WE ON BLACKROC STATION.
KANE GOULART
3-17
WONDER WHAT KIND OF WELCOME MILES HARDWAY'S GOING TO GIVE US, REX.
WELL, HERE'S WHERE WE FIND OUT... THERE HE IS.
ANY BETS ON HOW FAR HE BOOTS US?
REX! CHAVEZ! IT'S GREAT SEEIN YOU AGAIN!
HO BL ARE AN
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The Menomonee Falls Gazette

BEEN THREE OR FOUR YEARS SINCE WE GOT TOGETHER LAST, MILES.
BLAZES! I HAVEN'T SEEN ANY OF MY OLD FRIENDS SINCE THEY STUCK ME ON THIS BLASTED ASTEROID!
BUT I AM BACK IN GREAT SHAPE AGAIN!
HOW COME THE GLOVE... AN INJURY?
NAW, IT'S NOTHING... LITTLE ACCIDENT IS ALL.
LET'S MOVE ON, HUH?
I WANT TO SHOW YOU GUYS WHAT A TERRIFIC AND WELL-RUN PLACE BLACKROCK STATION ACTUALLY IS!
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A SEEMINGLY JOVIAL CHIEF AGENT HARDWAY IS SHOWING REX AND CHAVEZ AROUND BLACKROCK STATION...
YOU GUYS'LL NOTICE THE JOINTS BEEN BEEFED UP SINCE WE DID OUR TRAININ' STINT HERE!
THIS IS THE NEW BIOSPHERE DUPE AREA...
...WHERE WE CAN SIMULATE THE CONDITIONS ON FIFTY-SIX DIFFERENT PLANETS.
ZANG! ALL DONE WITH COMPUTERS AND ROBOTS.
PLUS A LOT OF OTHER TRICKY GADGETS, CHAVEZ.
EVEN SO, WE STILL DON'T OVERLOOK THE HAND-TO-HAND STUFF!
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STAR HAWKS
by Ron Goulart & Gil Kane

WE EVEN TEACH 'EM FIELD COMBAT NOW...
...CASE THEY HAVE TO ACT AS ADVISERS IN SOME BLASTED COLONY WARS... THE WAY I DID!
WE HAD TEN THOUSAND CADETS ON BLACK-ROCK...
NOT LIKE OUR DAY, HUH? WHEN WE HAD ONLY A FEW HUNDRED.
HOY! YOU'RE RUNNING A VERY IMPRESSIVE CENTER, MILES!
YEAH, AND WE ENJOYED OUR SCHOOL-BOY TOUR...
...NOW SUPPOSE WE START TALKING ABOUT WHAT'S WRONG HERE!
KANE GOULART
3-17
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WHAT IN BLAZES ARE YOU GETTIN' AT, REX?
I'M GETTING AT THE ALL-SCAN WE'RE HERE, MILES!
LISTEN, YOU GUYS, I'VE GOT A LOT OF RESPECT FOR YOU AND THE BLASTED HOOSEGOW!
ALICE K'S OKAY, TOO, BUT SHE'S COCKEYED ABOUT BLACKROCK!
C'MON, MILES, DON'T TRY TO CON US!
YOU'VE BEEN HAVING A HECK OF A LOT OF ACCIDENTS HERE...AND SOME DEATHS!
YOU BOTH BETTER GET THIS STRAIGHT!
THERE'S NOTHIN WRONG HERE THAT I CAN'T TAKE CARE OF MYSELF!
KANE GOULART
5-18
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The Menomonee Falls Gazette

ON BLACKROCK STATION...
WHO IN BLAZES YOU THINK YOU'RE TALKIN' TO, REX!
YOU, MILES!
LISTEN, I DON'T NEED YOU GUYS POKIN' AROUND!
GET BACK TO THE HOOSEGOW AN' LET ME HANDLE MY OWN MESSES!
BUT YOU CAN'T HANDLE THEM!
AND WE'RE STICKING TILL WE KNOW WHY!
YOU BLASTED...
OKAY, OKAY, YOU WIN. WE'LL TALK ABOUT IT.
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I'LL FILL YOU GUYS IN, BUT I GOTTA GO BACK A COUPLE YEARS.
ALL RIGHT, MILES, WE'LL LISTEN.
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"WELL, THE STAR HAWK BRASS ORDERED ME TO ACT AS AN ADVISER IN A COLONY WAR...
BLAZES! THAT'S NOT OUR KIND OF JOB!
"BUT IT WAS A POLITICAL THING... THEY WOULDN'T LISTEN TO ME...
"...SO I HEADED OUT FOR A PLANET NAME OF SOMBRA.
"A BACKWARD, TROPICAL PLACE...
"...WITH TWO TERRITORIES IN THE MIDDLE OF A SKIRMISH I DIDN'T EVEN QUITE UNDERSTAND."

FANDOM CONFIDENTIAL
with Jim Engel & Chuck Fiala
this month: "OPEN LETTER TO ALAN LIGHT"

ALAN, LOOK, I LOVE THE BUYER'S GUIDE. IT MAKES my THURSDAYS, HONEST! AND I'M REAL HAPPY that you CAN MAKE A RATHER TIDY LIVING AT IT.... BUT IS THERE NOTHING you WON'T PRINT? DO you HAVE TO CARRY THESE ADS FOR AMATEUR FIGHTING FEMALES FETISH FANZINES? IS THE MONEY THAT IMPORTANT? 'CAUSE I'LL LEND YA THE TEN BUCKS WHEN you WANNA GO OUT WITH FRIENDS FOR A PIZZA!! WHAT DOES "T.B.G." STAND FOR, ANYWAY?! THE BONDAGE GUIDE?!? WHAT'S NEXT?? A NEGRO SECTION? PEDERAST PULL-OUT PAGES? WILL FRANK BE ABLE TO BUY BILL WARD'S SOILED SHORTS??? C'MON ALAN, LET'S CONCENTRATE ON HEALTHIER INTERESTS, SMALL WE?
I AGREE WITH you 100%, JIM!!
SLAP!
you SHE-DEVIL! WHAT'RE you TRYING TO DO? BREAK my SPINE?!? I'LL CLAW YOUR CHEEK!!
WELL, I'LL PULL YOUR RAVEN LOCKS AND RIP YOUR BLOUSE!!
SKRATCH!
RIP!
AAAAKK!! you're CHOKING my IVORY-WHITE THROAT! I'LL KILL you, you HUSSEY!!
HA! you CALL yourself A FABULOUS FEMME? you'll TAKE THIS, AND MORE!!
TEAR!
WHY, you CAT!! :PUFF: I'LL SCRATCH YOUR EYES OUT!! :PANT:
:GASP!: JUST you TRY IT, you FRESH TART!!
SCRATCH!
COUGH!
...WELL, THAT'S ALL WE HAVE TIME FOR...
CHOMP!
SEEYA NEXT MONTH, FOLKS!

TCR Top 100 Comic Books

This mo.	Last mo.	Title, number Publisher, format, special features, price if more than 40¢	No. sold
1	--	EPIC ILLUSTRATED No. 1 Marvel; color magazine, $2.00	7486
2	2	X-MEN No. 133 Marvel	6808
3	1	STAR TREK No. 2 Mar-i-Panorama!, reprint	5139
4	*	THE AV. NGERS No. 195 Marvel	5039
5	6	FANTASTIC FOUR No. 218 Marvel	4509
6	4	THE AMAZING SPIDER-MAN No. 204 Marvel	4494
7	5	THE MICRONAUTS No. 17 Marvel-Mego	3928
8	9	IRON MAN No. 133 Marvel	3610
9	8	THE SAVAGE SHE-HULK No. 4 Marvel	3474
10	7	CONAN THE BARBARIAN No. 110 Marvel-Robert E. Howard	3383
11	28*	MARVEL SPOTLIGHT No. 6 Marvel; Star-Lord origin	3304
12	12	THE SPECTACULAR SPIDER-MAN No. 42 Marvel	3247
13	16	MARVEL TWO-IN-ONE No. 63 Marvel; Thing and Starhawk	3208
14	10	ROM No. 6 Marvel-Parker Bros.	3176
15	14	MARVEL TEAM-UP No. 93 Marvel; Spider-Man and Hawkeye	3146
16	11	STAR WARS No. 35 Marvel-20th Century-Fox	3038
17	15	THOR No. 295 Marvel	2814
18	17	THE INCREDIBLE HULK No. 247 Marvel	2672
19	23*	DAREDEVIL No. 164 Marvel	2671
20	23	BATTLESTAR GALACTICA No. 15 Marvel-Universal	2425
21	19	THE DEFENDERS No. 83 Marvel	2414
22	21	SPIDER-WOMAN No. 26 Marvel	2400
23	22	THE SAVAGE SWORD OF CONAN No. 51 Marvel; black and white magazine; $1.25	2391
24	27	CAPTAIN AMERICA No. 245 Marvel	2249
25	28	WARLORD No. 33 DC	2240
26	29	MASTER OF KUNG FU No. 88 Marvel	2195
27	16*	MAN-THING No. 4 Marvel	2180
28	31	THE LEGION OF SUPER-HEROES No. 263 DC	2107
29	30	SHOGUN WARRIORS No. 16 Marvel-Mattel	2067
30	25	FANTASY MASTERPIECES No. 6 Marvel; Silver Surfer reprints, 75¢	1977
31	36	JUSTICE LEAGUE OF AMERICA No. 178 DC	1870
32	34	GHOST RIDER No. 44 Marvel	1869
33	35	GREEN LANTERN No. 128 DC	1832
34	37*	MARVEL PREVIEW No. 21 Marvel; black and white magazine; $1.25; Moon Knight	1780
35	38	DC COMICS PRESENTS No. 21 DC; Superman and Elongated Man	1739
36	33	THE NEW ADVENTURES OF SUPERBOY No. 5 DC	1720
37	39	SUPERMAN No. 347 DC	1600
38	44	ACTION COMICS No. 507 DC	1511
39	40	BATMAN No. 323 DC	1484
40	41	THE FLASH No. 285 DC	1465
41	43	ADVENTURE COMICS No. 471 DC	1424
42	46	DETECTIVE COMICS No. 490 DC; 64 pages; $1.00	1407
43	45	THE BRAVE AND THE BOLD No. 162 DC; Batman and Black Lightning	1371
44	50*	THE HULK! No. 20 Marvel; color magazine; $1.50	1353
45	42	AMAZING ADVENTURES No. 6 Marvel; X-Men reprints	1273
46	45*	THE TOMB OF DRACULA No. 6 Marvel; black and white magazine; $1.25	1212
47	48*	THE SUPERMAN FAMILY No. 201 DC; 64 pages; $1.00	1154
48	50	HEAVY METAL No. 36 [V5#10] HM; color magazine; $2.00	1136
49	48	TALES TO ASTONISH No. 6 Marvel; Sub-Mariner reprints	970
50	49	WONDER WOMAN No. 267 DC [*-Last entry for non-monthlies]	929
51	53	JONAH HEX No. 36 DC	861
52	54	MARVEL SUPER-ACTION No. 19 Marvel; Avengers reprints	784
53	52	MARVEL TALES No. 115 Marvel; Spider-Man reprints	717
54	57	CAPTAIN CANUCK No. 8 CKR	701
55	57	DC SPECIAL BLUE-RIBBON DIGEST No. 2 DC; digest; 95¢; Flash reprints	657
56	56	MARVEL'S GREATEST COMICS No. 88 Marvel; Fantastic Four reprints	616
57	65*	THE BEST OF DC No. 5 DC; digest; 95¢; Year's Best Stories	609
58	59*	MARVEL SUPER-HEROES No. 88 Marvel; Hulk reprints	596
59	59	VAMPIRELLA No. 86 Warren; black and white magazine, $1.75	529
60	60	EERIE No. 110 Warren; black and white magazine; $1.75	512
61	58	WEIRD WESTERN TALES No. 67 DC	507
62	61	SUPER FRIENDS No. 32 DC	475
63	62	CREEPY No. 116 Warren; black and white magazine; $1.75	458
64	64*	ALL-OUT WAR No. 5 DC; 64 pages; $1.00	374
65	64	UNKNOWN SOLDIER No. 239 DC	366
66	63	WEIRD WAR TALES No. 87 DC	363
67	67	HOUSE OF MYSTERY No. 280 DC	359
68	66	SGT. ROCK No. 340 DC	356
69	68	THE UNEXPECTED No. 198 DC	355
70	70	SECRETS OF HAUNTED HOUSE No. 24 DC	319
71	69	GHOSTS No. 88 DC	315
72	63*	SPIDEY SUPER STORIES No. 46 Marvel; 50¢	292
73	71	FUN AND GAMES MAGAZINE No. 9 Marvel; 50¢	265
74	72	MAD No. 214 EC; black and white magazine; 75¢	134
75	75	CRAZY No. 61 Marvel; black and white magazine; 75¢	92
76	85*	RICHIE RICH BANK BOOKS No. 46 Harvey	92
77	87*	RICHIE RICH MILLIONS No. 100 Harvey	91
78	87	RICHIE RICH No. 190 Harvey	90
79	--	RICHIE RICH DIAMONDS No. 47 Harvey	88
80	--	RICHIE RICH GEMS No. 30 Harvey	88
81	90*	RICHIE RICH INVENTIONS No. 13 Harvey	88
82	--	RICHIE RICH RICHES No. 47 Harvey	88
83	92*	RICHIE RICH AND DOLLAR THE DOG No. 13 Harvey	87
84	--	RICHIE RICH AND HIS GIRL FRIENDS No. 4 Harvey	87
85	--	RICHIE RICH GOLD AND SILVER No. 95 Harvey	87
86	89*	RICHIE RICH FORTUNES No. 51 Harvey	86
87	97*	CASPER THE FRIENDLY GHOST No. 210 Harvey	83
88	99*	HOT STUFF No. 154 Harvey	83
89	94*	RICHIE RICH ZILLIONZ No. 21 Harvey	83
90	98*	SAD SACK No. 274 Harvey	80
91	94	ARCHIE No. 291 Archie	76
92	-	ARCHIE AND ME No. 118 Archie	75
93	95	JUGHEAD No. 299 Archie	75
94	93	BETTY AND VERONICA No. 292 Archie	71
95	--	PEP No. 360 Archie	67
96	--	ARCHIE'S JOKEBOOK No. 267 Archie	66
97	96	LAUGH No. 349 Archie	65
98	--	LIFE WITH ARCHIE No. 213 Archie	65
99	92	BETTY AND ME No. 110 Archie	64
100	--	ARCHIE'S TV LAUGH-OUT No. 75 Archie	62

PARTICIPATING SHOPS: The Turning Page, Milwaukee; Bonney's Comics, Nannan, OK; Comics & Comix, Berkeley, Palo Alto, Citrus Heights, Sacramento, San Francisco (2); The Comic Rack, Spokane; A&M Comics & Books,, Mo. Miami; Graphic Arts Comic Shop, Charlottesville, VA; The Paperback Junction, Cincinnati; Bookie Parlor, Dayton, OH; Rock Bottom Used Book Shop, Fayetteville, AR; Xanadu, Wilmington, DE; Comic Investments, Philadelphia; Comic Carnival & Nostalgia Emporium, Indianapolis; Bob's Comics, Lawndale, CA; Future Dreams, Portland; The Book Nook, Champaign, IL; Spacestation II, San Jose; Fabulous Fiction Book Store, Worcester, MA; The Great Escape, Louisville; A Little Book Store, Phoenix; Supersnipe, New York City; Larry's Comic Shop, Chicago; RTC Comics Ltd. Colorado Springs; Curious Book Shop, East Lansing, MI; Comic Kingdom, Chicago; Eide's Comic & SF, Pittsburgh; Mile High Comics, Denver; Downtown Books & Comics, Colorado Springs; King's Komix Kastle, Boise; Creek Comic Service, Whiting, IN; The Comic Store, Lancaster, PA; Comic Comics Inc., Cleveland; Superhero Universe/Best American Comics, Cambridge, MA; Adventure III, Phoenix; Comic Book Land, Milwaukee.

My series of articles on ASTERIX resume in this issue of TCR after a long interruption due to health problems. For the new and/or forgetful reader: the first three installments (TCR #164, 166 and 168) explored the historical background of this "50 B.C." strip, with an eye towards explaining two key features: 1) just what makes the Gauls so special to the French audience for which Goscinny was writing; and 2) the fact that the Romans are just as French as the Gauls in the eyes of that audience, so that the strip is far more subtle and complex than it must needs appear to the reader who does not realize this, and that Goscinny is constantly poking fun at this duality of the Gallic character. Installment #4 (TCR #170) dealt with "Humor and issues in Astérix" and installment #5 (TCR #172) with "Women In Astérix."

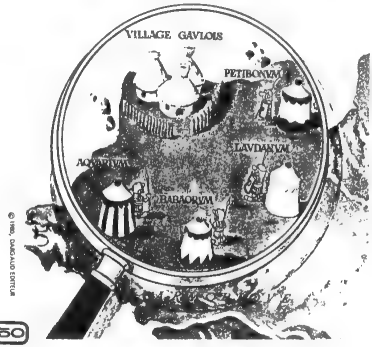
In this issue we begin to explore the "Us versus them" theme -- the very broad, very diverse and controversial question of parochialism and nationalism in the strip, which soured Goscinny's success and earned him so much hatemail. There are many levels to the question: the portrayal of "real" versus "semi" foreigners such as the Germans versus the Swiss; the behavior of the Gauls abroad; the old popular Roman= Americans equation; and perhaps most fundamentally, the Village versus the outside world. We'll confine ourselves to the latter level today, heralding one or two major changes in the series: shorter and more frequent installments in which broader questions are divided into more manageable sub-headings. The other major change is that we will forget about the original inspiration for the series, which was born out of a need to reply to the most outrageously misinformed aspects of an article by Dwight Decker which appeared in THE COMICS JOURNAL #38. That was in February 1978 and it is time to lay to rest a matter which we've already given more attention than was appropriate.

Paulette Carroll, 27 March 1980

As we've explained at some length in installment 1, Rene Goscinny's ASTERIX does not have the rootless universality which is built into that other world success of the Francophone strip, Herge's TINTIN. It matters little here that the former writer uses two peoples (Gauls and Romans) to explore the duality of the French character. A lot of Goscinny's autocriticism will escape the outsider naive enough to think of the Romans as foreigners in the strip. But autocriticism is yet another form of self-centeredness and it can be argued that the quintessential Frenchness of the Romans which we have so painstakingly demonstrated in earlier installments, sheds a more nationalistic light on Goscinny's work than ever before.

Unlike the cosmopolitan Tintin, the Gauls are very much the product of a specific speck of earth -- one we are invited to gaze at through a magnifying glass on the inside of every album's cover. "Provincial" seems to be too generous a term to describe the depth of their attachment to the tiny village in which every adventure begins and ends: the alpha and omega, the navel of the world, set off from the rest of Gaul by its picket fence and its resistence to the Romans. The latter is basically a plot element (also introduced inside the cover of every album), but ties in nicely with the special feelings the main characters have for it for other reasons. To the Gauls of Goscinny, there is no place like home -- and we are never allowed to forget it.

Home is essentially a stable, reassuring place where everybody knows everybody else, where change is only of a surface nature and the reader knows, as does Astérix, as soes the wise old druid Panoramix -- that everything will return to its proper place at the



YOU KNOW ME... I'VE GOT NOTHING AGAINST STRANGERS! SOME OF MY BEST FRIENDS ARE STRANGERS! BUT THERE ARE STRANGERS WE DON'T KNOW!
AND THIS SMALL LOCKS LIKE A HUSK!!
© 1966 DARGAUD EDITEUR

Xenophobia in CAESAR'S GIFT

who plans on their quick tempers, their superstitions, or as in OBELIX AND CO., on their greed. But here again, the two brains of the community, Asterix (temporal power) and Panoramix (spiritual power) see to it that everything is put back in order. The Soothsayer is exposed, Abraracourcix remains the Chief, the Romans are told to go scheme elsewhere, and a marvelous show of unity brings the story to its emotional climax.

In fact, it is plain that the village is both smaller and much larger than the space surrounded by the picket-fence of Uderzo's drawings. It exists, or wants to exist, in all our minds. It is a fictional paradise suited to the needs of our time -- no longer the glorious tropical domain dreamt of in past ages, but a small island of perfect peace in an ever-present sea of turmoil: the refuge of the beleaguered, privacy-starved modern urbanite. Small wonder the strip has been a huge success in Japan! Ill-considered charges to the contrary notwithstanding, ASTERIX does not extoll the French nation as it is today -- urban, modern, overpopulated, anonymous -- but indulges its nostalgia for an idyllic rural past. A nostalgia which -- need I say? -- is shared by modern man all over the world. It was the authors' genius to include in their magnifying glass not only the island of peace, but also the (impotently) menacing Roman camps of Aquarium, Babaorum, Laudanum and Petibonum.

Goscinny's ferociously realistic satire of the developers not only adds to the quality of the comedy in MANSION OF THE GODS, but makes the sense of relief at the end more genuine. The main key of the success of ASTERIX may well lie in this: Goscinny understood that we are no longer able to feel secure in a world from which threats and problems are banished, or even in which they are defeated, but only in a world in which their spread is limited. Our hopes have been cut down to size. For those vast numbers of us who must seek nature in our backyards, solitude in a small room, a sense of human community in the nuclear family, escape in an armchair, and peace in the retreat of our own minds, Astérix's ability to protect a tiny speck of earth from the onslaught of the world is infinitely more reassuring than the large-scale victories we can no longer believe in. Or, rather, the large-scale victories are 100% escape fantasies; they belong exclusively inside the picket-fence and invite us to deny the realities of the surrounding world. Magic potion notwithstanding, Astérix is no

AS NIGHT FALLS, THE FOREST HAS TAKEN A FIRE ONCE MORE, AND A FEW BOARS REMIND US THAT THE MANNON, OR THE SOW, WAS ON THE VERGE OF BRINGING A BOAR.
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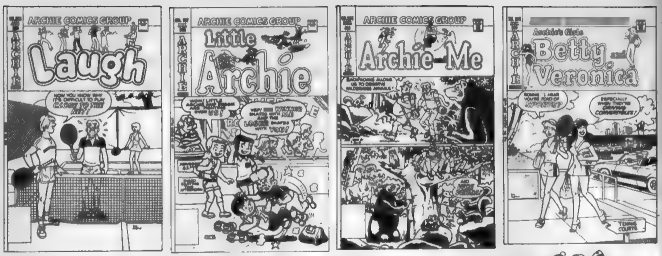
Eucatastrophy in the Village: Nature, détente and unity win over developers, Normans, and discord (MANSION, ROMANS, ROMAN AGENT)

end. "Foreigners," or "strangers" (Goscinny draws a good bit of humor from the fact that the distinction is absent from the French word "étrangers") come all the way from the South of Gaul, but at the end they leave for Paris, and one may ask whether Astérix and Panoramix's tolerance and graciousness are not based on a superior knowledge of the inevitable ending rather than on a genuine acceptance of permanent change (CAESAR'S GIFT). Be that as it may, the bottom line is that neither Orthopédix and his family, nor the developers of MANSION OF THE GODS, nor the intrusion of big business in OBELIX AND CO., nor -- least of all -- the Roman armies, are a real threat to the status quo in the Village. At the end, the forest grows back over the ruins of the development (instant old trees courtesy of the druid's magic), the Gauls return peacefully to the Mom-and-Pop style of business while the financial world crashes around them, and the invading Normans shake hands with the natives and go back where they came from, leaving behind no fiercer legacy than a few cooking recipes.

But then, aren't most civilizations supposed to collapse from the inside? Setting aside for a moment the fact that the Roman threat IS an internal one, we still have to point out that a great many plots in the Goscinny opus deal with someone's attempt to exploit the INTERNAL weaknesses of the villagers, and such weaknesses are legion. Social rivalries, sparked by the devious politicking of Romans in ROMAN AGENT or by Orthopédix's campaign for Chief in CAESAR'S GIFT wreak havoc with peace and quiet inside the picket fence; so does the Soothsayer in the story which bears his name. The villagers are an easy prey to anyone super-hero; his domain is too small, his victories too limited. Even for him failure is possible outside the village, as we find out in ASTERIX IN BRITAIN; but even in success we cannot lose sight of the very modest and personal scope of his quests. To rescue a friend, to procure the virtues of a rare flower for an ailing man, to settle a (sometimes foolish) bet, to return a child to his parents -- the scale of Astérix's ambitions are a constant reminder of the fact that the dream of liberating Gaul died with Vercingétorix's defeat in the very first frame of the first album. To live on a spot of free ground surrounded by occupied territory is victory enough and bravura enough in ASTERIX. By



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presenting us with the Village in its hostile context, Goscinny offers us a fantasy which is all the more reassuring for being more realistic. It is an accurate model of everyman's ambitions: not to save something from it. Goscinny is right in the tradition of Voltaire's meliorism. At the end of MANSION, Obélix asks his friend whether they would always be able to stop "progress" and the answer is no -- but it was stopped here and now. Good enough for our world of disenchanted underdogs? From the admittedly special perspective of a small Oregon town and its grassroots neighborhood "save-the-trees" organizations, the answer seems to be "yes."

Thus, what some (possibly excessively intellectual) critics have called monotony in the strip can also be read as reassuring continuity. PLUS CA CHANGE, PLUS C'EST LA MEME CHOSE. Whenever we see the fishmonger, Ordralphabétix, we know that a fish-fight is in the offing. Abraracourcix climbs on his ceremonial shield only to fall off it -- or to wink at us and say "gotcha -- I didn't fall this time." Either way, a tradition is reinforced between the writer and the reader. Goscinny's characters are as dependable as old family members, his tricks and plots follow certain basic patterns from story to story. The charge of "monotony" fails to account for the kind of impatient, enthusiastic expectation I have witnessed in ASTERIX fans all over the world ever since the news leaked out that an album on Belgium was in the offing. Bets and speculations were rampant about exactly which clichés and traits of that nation would be portrayed, and how they would be fitted in. There was plenty of material to go on. Would the threads of Swiss Fondue woven (literally) into the scene of a Roman orgy in SWITZERLAND have an equivalent in the Belgian TARTINES or national dish of mussels and "French" fries? How would Goscinny exploit (if at all) Belgium's internal divisions, the Manneken-pis, or that most tragic spot on the map of Europe, the plain of Waterloo? Let the readers find out for themselves. One of the questions in MY mind was whether the Belgians, like the Swiss, would turn out to have names ending in IX -- the ultimate badge of Gaulishness. They did. If I can be forgiven for lapsing briefly into historical considerations, remember that both nations were part of ancient Gaul, and that their French-speaking peoples still mark them today as "brothers under the skin" to their close neighbors across the border. Not even the British, our "cousins" in the ASTERIX canon, rate the exclusive "-ix." In fact, there is in ASTERIX a whole, water-tight system of name endings which serves, without exception, to stress group identity.

And THAT does not stop at the picket-fence of the Village. I venture to say that the changes of provincialism and xenophobia which have been leveled at Goscinny do not stem primarily from his predilection for the microcosm of the Village. Indeed, the Village may be the most universal element of the strip, being closest to its soul. Such albums as MANSION OF THE GODS and OBELIX AND CO. may have convinced some people that Goscinny was anti-business and anti-progress, but not nationalistic. The issues are too broadly Western (at least) for that. In general, the stories which take place in the Village itself (even when they deal with the rejection of "foreigners") are not seen as xenophobic; paradoxically, the criticism stems from the more cosmopolitan albums, and particularly the "travelogues" (a la ASTERIX IN SPAIN). How do the Spaniards (Germans, Normans, Vikings, Swiss, English, American Indians) look in Goscinny's humorous world? More to the point, maybe, how do they look in comparison to the people of the Village and the other Gauls we see in such domestic travelogues as ASTERIX AND THE BANQUET? And, in comparison to the Gaulish tourists abroad? Just what is our Argentinian-American-Belgian-Frenchman Goscinny trying to prove, anyway? Tune in to the next issue of TCR.

– Paulette Carroll

ARCHIE AND ME No. 121, August. [5/27]

ARCHIE GIANT SERIES MAGAZINE No. 495, August. This issue features ARCHIE'S JOKES. [5/27]

ARCHIE'S JOKEBOOK No. 271, August. [5/27]

ARCHIE'S PALS 'N' GALS No. 143, August. [5/27]

BETTY AND VERONICA No. 296, August. [5/27]

PEP No. 364, August. [5/27]

REGGIE AND ME No. 125, August. [5/27]

REGGIE'S WISE-GUY JOKES No. 54, August. [5/27]

ARCHIE No. 295, August. [6/3]

ARCHIE COMICS DIGEST No. 43, August. [6/3]

BETTY AND ME No. 113, August. [6/3]

JUGHEAD No. 303, August. [6/3]

LAUGH No. 353, August. [6/3]

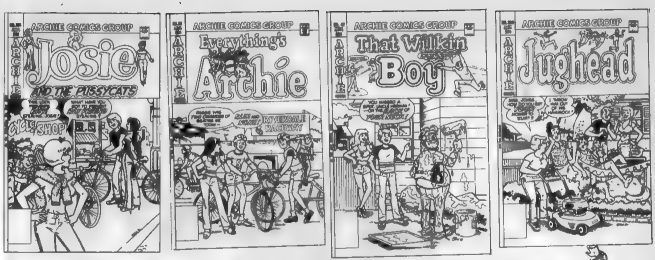
LITTLE ARCHIE No. 157, August. [6/3]

THAT WILKIN BOY No. 47, August. [6/3]

ARCHIE'S TV LAUGH-OUT No. 78, August. [6/10]

EVERYTHING'S ARCHIE No. 86, August. [6/10]

JOSIE AND THE PUSSYCATS No. 101, August. [6/10]



LIFE WITH ARCHIE No. 216, August. [6/10]

MADHOUSE COMICS DIGEST No. 6, August. [6/10]

ARCHIE... ARCHIE ANDREWS WHERE ARE YOU? COMICS DIGEST No. 15, August. [6/17]

ARCHIE AT RIVERDALE HIGH No. 74, August. [6/17]

MAD HOUSE COMICS No. 121, August. [6/17]

SABRINA THE TEEN-AGE WITCH No. 61, August. [6/17]

Harvey Coming Comics

HOT STUFF No. 156, September. [6/5]

RICHIE RICH AND CASPER No. 35, September. [6/5]

RICHIE RICH MONEY WORLD No. 47, September. [6/5]

RICHIE RICH SUCCESS No. 94, September. [6/5]

RICHIE RICH CASH No. 36, September. [6/12]

RICHIE RICH DIAMONDS No. 49, September. [6/12]

RICHIE RICH DIGEST WINNERS No. 7, September. [6/12]

RICHIE RICH DOLLARS AND CENTS No. 98, September. [6/12]

CASPER, THE FRIENDLY GHOST No. 212, September. [6/19]

RICHIE RICH AND CADBURY, THE PERFECT BUTLER No. 14, September.

RICHIE RICH GEMS No. 32, September. [6/19]

RICHIE RICH PROFITS No. 36, September. [6/19]

CASPER DIGEST WINNERS No. 3, September. [6/26]

RICHIE RICH No. 194, September. [6/26]

RICHIE RICH AND JACKIE JOKERS No. 39, September. [6/26]

RICHIE RICH GOLD AND SILVER No. 31, September. [6/26]

SAD SACK No. 276, September. Postponed? [6/26]

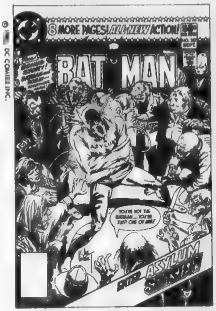
SPOOKY No. 161, September. [6/26]

Et Al

51-year-old STAR WARS cartoonist Russ Manning is running for the 3rd District supervisoral seat in Orange County California. He recently held a fund-raiser called "The-Great-Give-Orange-County-Back-To-The-People Rally and Picnic," for which members of the Comic Arts Professional Society (CAPS) donated their time, including Milton Caniff, Bob Clampett, Sergio Aragones and Jack Kirby. Manning is running in opposition of development but also is attempting to run a campaign without the use of consultants which tend to drive the costs beyond the reach of normal, ordinary citizens. The money from the rally is being used to mail a flyer, drawn and designed by Manning, to the voters in his district, which he feels he can do for $30,000 less than if a consultant firm did it for him. The election will be June 3rd; we'll bring you the results.

DC Coming Comics

BATMAN No. 327, September. "Asylum Sinister" is by Len Wein, Irv Novick and Frank McLaughlin. Professor Milo takes deadly revenge on Batman by trapping him in Arkham Asylum. Then, Batman and Robin reteam to appear in "Express To Nowhere" by Mike W. Barr and Dick Giordano. Joe Kubert did the cover. [6/11]



THE BEST OF DC No. 7, September-October. The hero in the spotlight is Superboy, and the stories include: "Superboy Meets The Young Green Arrow" by George Papp (from ADVENTURE #258), "Super-Clown of Smallville" by Creig Flessel (SUPERBOY #62), "Dark Strangler of the Seas" by Frank Robbins, Bob Brown and Murphy Anderson (SUPERBOY #171), "The Millionaire of Smallville" by Papp (SUPERBOY #119), "Superboy Meets Lois Lane" by Otto Binder and Papp (ADVENTURE #261), "Plague From the Past" by Leo Dorfman, Brown and Anderson (SUPERBOY #177), "Lex Luthor, Imp" by Papp (SUPERBOY #131), "The

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Kryptonite Kid" by Jerry Siegel and Papp (SUPERBOY #99), and "Superboy Meets Supergirl" by Siegel, Curt Swan and John Forte (SUPERBOY #80). The cover is by Ross Andru and Dick Giordano. [6/11]

DC COMICS PRESENTS No. 25, September. "Judgement Night" is by Paul Levitz, Dick Dillin and Frank McLaughlin. Jonathan Ross is in the hands of aliens and Superman and Phantom Stranger combine their abilities to try to save him. Plus, "Whatever Happened to Hourman?" by Bob Rozakis, Charles Nicholas and Joe Giella begins the new series. Ross Andru and Dick Giordano did the cover. [6/11]

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DC SPECIAL BLUE-RIBBON DIGEST No. 4, September–October. Green Lantern gets a rare special issue and is featured in "Planet of Doomed Men" by John Broome, Gil Kane and Joe Giella (GREEN LANTERN #1), "The Power Ring That Vanished" (GL #5) by the same team, "The Secret Life of Star Sapphire" by Broome, Kane and Murphy Anderson (GL #16), "Zero Hour In The Silent City" by Broome, Kane and Giella (GL #12), "Two Green Lanterns In The Family" by Broome, Carmine Infantino and Sid Greene (GL #53) and "Secret Origin of the Guardians" by Broome, Kane and Greene. Ross Andru and Dick Giordano did the cover. [6/11]

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THE FLASH No. 289, September. "The Good... The Bad... and the Unexpected" is by Cary Bates, Don Heck and Frank Chiaramonte. The Flash teams up with Mr. Element to battle Dr. Alchemy (the new one... he's Al Desmond but...). Plus Firestorm returns after a two year layoff in his own feature, "Look Out, New York -- Firestorm's Back In Town" by Gerry Conway, George Perez and Romeo Tanghal. Don Heck and Dick Giordano did the cover. [6/11]

GHOSTS No. 92, September. Stories this month include: "The Monster Poltergeist" by Carl Wessler, Charles Nicholas and Kim DeMulder; "Un-Bury The Phantoms" by George Kashdarf and Teny Henson; and "The Ghost Who Tricked Himself" by Koshdan, Don Newton and Frank Chiaramonte; and "Double Vision" by Charlie Seeger and Teny Henson. Don Heck did the cover. [6/11]

G.I. COMBAT No. 222, September. The first monthly issue kicks off with two Haunted Tank tales: "Detour To Death" and "Kill Today Or Be Killed Tomorrow," both by Robert Kanigher and Sam Glanzman. The O.S.S. story is "Three Spies... One Grave" by Kanigher and E.R. Cruz, and the filler stories are "Monster of the Wehrmacht" by Carl Wessler and Jose Matucenio, "Live Or Die By The Cross" by David Allikas and Tom Ordunada, and "The Fortune Cookie Fighters" by Arnold Drake and Ernie Patricio. Joe Kubert did the cover. [6/11]

JONAH HEX No. 40, September. "The Rainmaker" is by Mike Fleisher and Dan Spiegle. Jonah gets drilled on the cover, and meets a rainmaker inside. Plus Scalphunter debuts as a backup strip with "Leaves Upon The Water" by Gerry Conway, Dick Ayers and Romeo Tanghal. Luis Dominguez did the cover. [6/11]

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JUSTICE LEAGUE OF AMERICA No. 182, September. "Reprise" is by Gerry Conway, Dick Dillin and Frank McLaughlin. A possessed Felix Faust returns to battle the JLA -- who require the help of the recently-resigned Green Arrow. Plus, to fill the issue before the full-length stories begin, an Elongated Man/Hawkman story called "The Sun Queen Snatch" by Paul Kupperberg, Rodin Rodriguez and Vince Colletta fills the issue. Dave Cockrum and Dick Giordano did the cover. [6/11]

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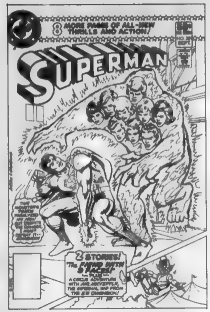
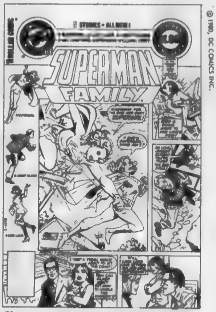


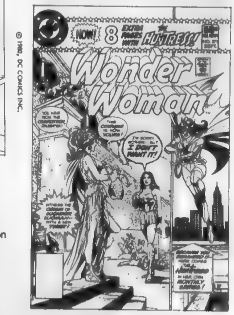
SECRETS OF HAUNTED HOUSE No. 28, September. This issue contains: "Deep Frozen Fear" by Bill Kelley and Fred Carrillo; "Comeback" by Kelley and Ruben Yandoc; and "Demon Rum" by Mike Barr and E.R. Cruz. Don Heck did the cover. [6/11]

SUPERMAN No. 351, September. "The Fiend With Five Faces" is by Gerry Conway, Curt Swan and Frank



Chiaramonte. Superman finds himself in battle with a monster composed of the beings of nine of his college colleagues. Plus, the other-dimensional imp returns in "Mr. Mxyzptlk's Circus Caper" by Denny O'Neil and Jose Garcia Lopez. Ross Andru and Dick Giordano did the cover. [6/11]

THE SUPERMAN FAMILY No. 203, September-October. "The Supergirl From Planet Earth" is by Jack C. Harris, Win Mortimer and Vince Colletta. Supergirl finds herself -- literally. Plus, Mr. and Mrs. Superman star in "The Critic Killer" by E. Nelson Bridwell, George Tuska and Colletta; Jimmy Olsen appears in "The Reporter Who Cried Wolf" by Marv Wolfman, Alex Saviuk and an inker; "Lois Lane: Dead" is by Wolfman, Bob Oksner and Colletta; and Clark Kent solos in "The Girl With Omni-Vision" by Bob Rozakis, Jim Janes and Joe Giella. Ross Andru and Dick Giordano did the cover. [6/11]

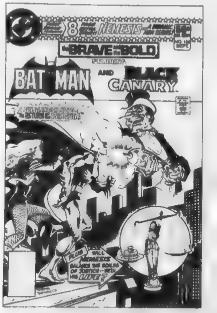


WEIRD WAR TALES No. 91, September. In this one: "Miracle of the Catacombs" by Bob Bernstein, Dick Ayers and Dan Adkins; "Fire Down Below" by J. Marc DeMatteis and Ernie Patricio; "Conquer Or Die" by Bob Haney and Tom Sutton; and "Second Class Citizen" by Paul Kupperberg, Ayers and John Celardo. Joe Kubert did the cover. [6/11]

WONDER WOMAN No. 271, September. "Return From Paradise Island" is by Gerry Conway, Jose Delbo and Dave Hunt. WW wins the right to leave Paradise Island but doesn't want to, and Steve Trevor traverses the dimensional barrier to give Diana her romantic roll of old once more. Plus, The Huntress returns in "Into Darkness Once More" by Paul Levitz, Joe Staton and Steve Mitchell. Ross Andru and Dick Giordano did the cover. [6/11]

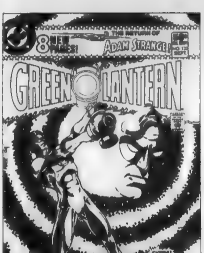
ACTION COMICS No. 511, September. "Luthor Fights For Good" is by Cary Bates, Curt Swan and Frank Chiaramonte. Luthor and Superman team up to battle Terra Man, among others. Plus, Air Wave finally receives the new costume promised years ago (well, two years ago) in "A New Costume For Air Wave" by Bob Rozakis, Alex Saviuk and Joe Giella. Ross Andru and Dick Giordano did the cover. [6/25]

ADVENTURE COMICS No. 475, September. "Scavenger Hunt" is by J. Marc DeMatteis and Dick Giordano and stars Aquaman, the new lead feature. Plastic Man is featured in "Don't Get Mad, Get Even" by Marty Pasko, Joe Staton and Bob Smith, as he fights Even Steven. And Starman stars "In Battle Joined" by Paul Levitz, Steve Ditko and Romeo Tanghal. Brian Bolland did the symbolic cover. [6/25]



THE BRAVE AND THE BOLD No. 166, September. "Requiem For Four Canaries" is by Mike Fleisher, Dick Giordano and Terry Austin. Batman and Black Canary battle the Bulbous Birdman, The Penguin. Then, Nemesis, a brand-new character debuts in a story called "Nemesis" by Cary Burkett and Dan Spiegle. Jim Aparo did the cover. [6/25]

DETECTIVE COMICS No. 494, September. "The Crime Doctor Prescribes Death" is by Mike Fleisher, Don Newton and Bob Smith. Batman battles



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another foe from the forties. The rest of the issue features: Batgirl in "Lesser Evil" by Cary Burkett, Joss Delbo and Frank Chiaramonte; Robin in "Hazing Homicide" by Jack C. Harris, Charles Nicholas and Vince Colletta; Black Lightning in "Explosions of the Soul" by J. Marc DeMatteis and Gerald Fortun; and a Tale of Gotham City about pinball by Harris and Dan Spiegle. Jim Aparo did the cover. [6/25]

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GREEN LANTERN No. 132, September. "Sabotage Sinister" is by Paul Kupperberg and Joe Staton. Following that Green Lantern solo tale will be a third Tale of the Green Lantern Corps, "The Trial of Arkkis Chummuck" by Bob Toomey and Alex Saviuk. And Adam Strange begins his new series with "The Brain Beast" by Jack C. Harris and Rodin Rodriguez. George Perez and Dick Giordano did the cover. [6/25]

HOUSE OF MYSTERY No. 284, September. Stories include: "Ruby" by J.M. DeMatteis and Noly Zamora; "The King And The Dragon" by Bud Simons, Keith Giffen and John Celardo; "Friends to the End" by Bill Kelley and June LoFamia; and "Deadly Peril at 20,000" by Carl Wessler and Jess Jodloman. Michael Kaluta did the cover. [6/25]

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THE LEGION OF SUPER-HEROES No. 267, September. "To Battle A Genie" is by Gerry Conway, Jim Janes and Frank Chiaramonte. Bouncing Boy and Duo Damsel must save the Legion and the Earth. Plus "The Grounded Legionnaires," by Paul Kupperberg, Steve Ditko and Dave Hunt, explains the origin of the Legion's flight rings. Dick Giordano did the cover. [6/25]

MYSTERY IN SPACE No. 111, September. Rescheduled to take advantage of the 50¢ page count, this issue contains: "The Singling" by Gerald Brown and Jim Aparo; "Final Warning" by Brown, and Dan Spiegle; "Once Upon A Time Machine" by Mike W. Barr and Steve Ditko; "Viewpoints" by Charlie Boatner and Marshall Rogers; and the one-page "Sure Things" by Tony Isabella, John Calnan and John Celardo. Joe Kubert did the cover. [6/25]

THE NEW ADVENTURES OF SUPERBOY No. 9, September. "How To Stamp Out A Superboy" is by Cary Bates, Kurt Schaffenberger and Dave Hunt. Three dangerous Phantom Zone villains trap Superboy in the ghost-dimension. Then Superboy's Secret Diary begins with "The Day of Lost Clothing" by E. Nelson Bridwell, Rich Buckler and Romeo Tanghal. Schaffenberger and Hunt did the cover. [6/25]

SGT. ROCK No. 344, September. "The Naked Soldier" is by Robert Kanigher and Frank Redondo. Rock is caught in Northern Europe's snow-covered woods,

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naked as a jay-bird. Plus, the Joe Kubert School of Comic Art provide the art for "The Hunt," "Buddy," "Stray Pigeon" and "The Charm" -- and maybe the stories as well. Joe Kubert did the cover. [6/25]

SUPER FRIENDS No. 36, September. "Warhead Strikes At Gotham" is by E. Nelson Bridwell, Ramona Fradon and Vince Colletta. Plastic Man joins with the Super Friends to battle Warhead (no relation to Baldar Conehead, despite appearances.) And the Wonder Twins solo in "The Dinosaur Demon" by Bridwell, Rameo Tanghal and Colletta. Fradon and Bob Smith. [6/25]

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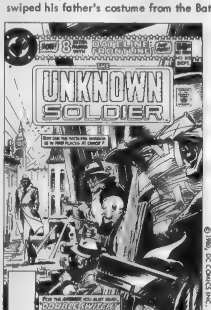
THE UNEXPECTED No. 202, September. This issue's contents are: "Death Trap" by Carl Wessler and an unknown artist; "Hopping Down the Bunny Trail" by Mike Uslan and Tenny Henson; "The Midnight Messenger" by John Peter Palmer, Ken Landgraf and Joe Orlando; and "The Creature In The Park" by Charlie Seeger and Arthur Garoche. Luis Dominguez did the rather unusual cover. [6/25]

UNKNOWN SOLDIER No. 243, September. "Double Switch" is by Bob Haney, Dick Ayers and Gerry Talaoc. For reasons not immediately apparent, there are suddenly two Unknown Soldiers. The back-up is Dateline: Frontline and begins with "The Yanks Are Coming" by Cary Burkett and Ric Estrada. Joe Kubert did the cover. [6/25]

THE UNTOLD LEGEND OF THE BATMAN No. 3, September. Part three of the life story of Batman concludes the run of this book and is by Len Wein and Jim Aparo. Batman discovers who swiped his father's costume from the Bat-



Cave. Jose Luis Garcia Lopez did the cover. [6/25]

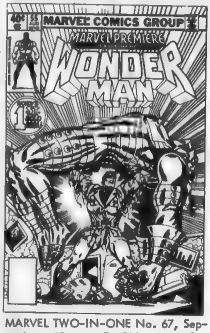
WARLORD No. 37, September. "Horse of a Different Color" is by Mike Grell and Vince Colletta. Travis continues his adventures inside earth with Shakira. In addition, Omac returns in "New Origin of Omac" by Jim Starlin, originally slated to appear in KAMANDI. Grell did the cover. [6/25]

Marvel Coming Attractions

DAREDEVIL No. 166, September. "Till Death Do Us Part" is by Roger McKenzie, Frank Miller and Klaus Janson. DD battles The Gladiator in a museum of warfare. Plus -- Foggy gets married. Miller and Janson did the cover. [6/3]

KING CONAN No. 3, September. "The Red Moon of Zembabwei" is by Roy Thomas, John Buscema and Ernie Chan. Conan and Conn pursue Thoth-Amon to the land of winged dragons. Buscema and Chan did the cover. [6/3]

MARVEL SUPER-HEROES No. 91, September. From INCREDIBLE HULK #141 is "His Name Is... Samson" by Roy Thomas, Herb Trimpe and Marie Severin. The intro of Doc Samson. Trimpe and Samson did the cover. [6/3]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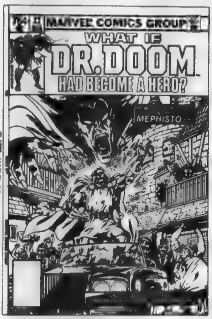
MARVEL TWO-IN-ONE No. 67, September. "Passport To Oblivion" is by Mark Gruenwald, Ralph Macchio, Ron Wilson and Gene Day. Thing dukes it out with Hyperion over the hand of the fair Thundra. Wilson and Joe Sinnott did the cover. [6/3]

THE SAVAGE SWORD OF CONAN No. 55, August. "Yellow Dust And Black Death" Part III is by Roy Thomas, John Buscema and Ricardo Villamonte. This concludes the story from #53. Also included is a KULL adventure by Thomas and Alfredo Alcala. Earl Norem did the cover. [6/3]

SHOGUN WARRIORS No. 20, September. "The Circle End" is by Doug Moench and Herb Trimpe. The Fantastic Four guest-star as the Shoguns get inside Combatra and head off into space to meet the ultimate force --

which is cancellation. Last issue. Trimpe did the cover. [6/3]

SPIDER-WOMAN No. 30, September. "Come Into My Parlor" is by Michael Fleisher, Steve Leialoha and Jim Mooney. Spider-Woman fights Spider-Man's foe, The Fly. Frank Miller did the cover. [6/3]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HAD BECOME A HERO?
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SPIDEY SUPER STORIES No. 48, September. More of the same. [6/3]

STAR TREK No. 6, September. "Murder On The Enterprise" is by Mike W. Barr, Dave Cockrum and Klaus Janson. A living ambassador beams up to the Enterprise, but somewhere in transit he has acquired an added and unwanted accessory, as he materializes with a knife in his back. Cockrum and Janson did the cover. [6/3]

THE AMAZING SPIDER-MAN No. 208, September. "Fusion" is by Mark Gruenwald, John Romita, Jr. and Jim Mooney. An energy absorbing being is created when a scientist and his janitor are joined -- and Spider-Man must prevent them from reaching a nuclear plant. Romita, Jr. and Al Milgrom did the cover. [6/10]

CAPTAIN AMERICA No. 249, September. "Death Where's Thy Sting?" is by Roger Stern, John Byrne and Joe Rubinstein. Cap battles robot versions of other Marvel heroes in his final battle with Machinesmith. Byrne and Rubinstein did the cover. [6/10]

CRAZY No. 65, September. Parodies include "The Bleech Hole" by Paul Kupperberg and Bob McLeod, Teen-Hulk by Marie Severin, Howard the Duck by Roger Stern, Pat Broderick and Armando Gil, plus other stuff by Steve Skeates, Mary Wilshire, Peter Bramley and others. Bob Larkin did the cover. [6/10]

FUN AND GAMES MAGAZINE No. 13, September. Owen McCarron did the insides and the outsides. [6/10]

GHOST RIDER No. 48, September. "Wind of the Undead" is by Michael Fleisher and Don Perlin. A town of vampires lies in wait on the desert for the unsuspecting Ghost Rider. Bob Budiansky and Bob McLeod did the cover. [6/10]

THE HULK! No. 22, September. "Failure of Hydropolis" is by Doug Moench, Gene Colan and Alfredo Alcala, with coloring by Steve Oliff. A scientist dreams of an underwater city, and figures nuclear war is the best way to get it. Dominic Fortune then battles an army of ghouls in

"Ghoul of My Dreams" by Denny O'Neil and Howard Chaykin. Bob Larkin did the cover. [6/10]

THE INCREDIBLE HULK ANNUAL No. 9, September. "Game of Monsters And Kings" is by Doug Moench, Steve

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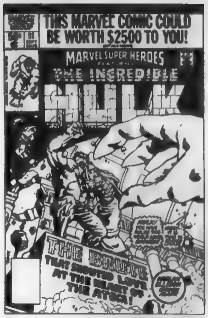

Ditko and Al Milgrom. An all-new bunch of villains decide to gang up on Hulk and beat the living bejeebers out of him in midtown Manhattan. This was one of the rejected Coca-Cola comics. Ditko and Milgrom did the cover. [6/10]

MARVEL TREASURY EDITION No. 27, September. THE SENSATIONAL SPIDER-MAN is taken from the pages of MARVEL TEAM-UP and contains: "A Friend In Need" by Len Wein, Jim

Mooney and Frank Giacoia with Spidey and Hulk from MTU #27; "The Tomorrow War" by Gerry Conway, Ross Andru and Frank Bolle from #9 co-starring Iron Man; "Time Bomb" by Conway, Mooney and Giacoia from #10 with The Human Torch; and "The Doomsday Gambit" by Conway, Wein, Mooney and Mike Esposito from #11 featuring The Inhumans. Plus: a new ANGEL story by Scott Edelman, Brent Anderson and Bob McLeod. [6/10]

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MARVEL TWO-IN-ONE ANNUAL No. 5, September. "When A Stranger Calls" is by Alan Kupperberg. The Thing and the Hulk team-up to deal with Pluto (the Lord of the Underworld, not the pup) and The Stranger. Kupperberg and Joe Sinnott did the cover. [6/10]

THE MICRONAUTS No. 21, September. "Say It With Flowers" is by Bill Mantlo, Pat Broderick and Armando Gil. The little fellers battle Plant-Man. Plus, Tales of the Microverse begins with a tale concerning the goings on on Homeworld while the good guys are away as the evil Shaitan is being resurrected. Mike Golden did the cover. [6/10]

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THE SAVAGE SHE-HULK No. 8, September. "Among The Ogres" is by David Kraft, Mike Vosburg and Chic Stone. Jennifer stands trial by Conquistadores in their hacienda -- and the She-Hulk battles Man-Thing. Mike Golden did the cover. [6/10]

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THOR No. 299, September. "Passions and Potions" is by Mark Gruenwald, Keith Pollard and Chic Stone. Thor, in the guise of Siegrfied, is brainwashed into marrying someone he doesn't love. According to Gruenwald, "Adapted from an old I LOVE LUCY episode." Pollard did the cover. [6/10]

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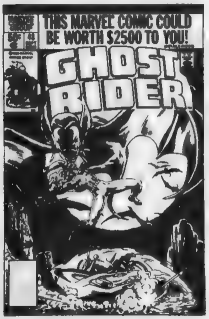
THE TOMB OF DRACULA No. 6, September. The final issue features a lead story by Jim Shooter, Gene Colan and Tom Palmer featuring Drac gnashing on Confederate Soldiers in the 1860s. Plus, Lilith solos in "Violets For a Vampire" by Lynn Graeme, Ralph Macchio, Bill Siekiewicz and Klaus Janson. [6/10]

THE AVENGERS No. 199, September. "Last Stand On Long Island" is by David Michelinie, George Perez and Dan Green. The Avengers must prevent a mad scientist from starting World War III by flying his giant robot to Russia. Watch for the homage to the Black Knight sequence from MONTY PYTHON AND THE HOLY GRAIL.



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Perez and Terry Austin did the cover. [6/17]

CONAN THE BARBARIAN No. 114, September. "Shadow of the Beast" is by Roy Thomas, John Buscema and Ernie Chan. The saga continues in Roy's penultimate issue. Chan did the cover. [6/17]

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FANTASY MASTERPIECES No. 10, September. "A World He Never Made" by Stan Lee, John Buscema and Dan Adkins is reprinted from SILVER SURFER #10. Plus, Warlord stars in "The Judgement" by Jim Starlin and Alan Weiss from STRANGE TALES #180. Buscema and Adkins did the cover. [6/17]

THE INCREDIBLE HULK No. 251, September. "Whatever Happened To The 3D Man" is by Bill Mantlo and Sal Buscema. Bruce Banner stays with the "All-American Family" unaware he has stepped into a trap. Mike Golden did the cover. [6/17]

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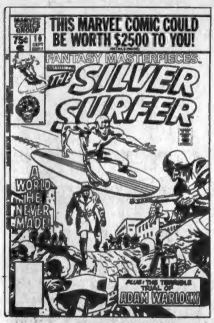
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THE SILVER SURFER
A WORLD WITHOUT END!
AND THE TROUBLE WITH WARLOCK!

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A frat house decides that the mission for hazing week is for the pledges to destroy Man-Thing. Mike Golden did the cover. [6/17]

MARVEL'S GREATEST COMICS No. 92, September. From FANTASTIC FOUR #112 comes "Battle of the Behemoths" by Stan Lee, John Buscema and Joe Sinnott. Buscema, Marie Severin and Frank Giacoia. [6/17]

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MARVEL TALES No. 119, September. "Dead Man's Bluff" is reprinted from AMAZING SPIDER-MAN #142 and is by Gerry Conway, Ross Andru, Frank Giacoia and Dave Hunt. John Romita did the cover. [6/17]

ROM No. 10, September. "Warriors Over Washington" is by Bill Mantlo and Sal Buscema. Rom battles the U.S. Air Force. Mike Golden did the cover. [6/17]

TALES TO ASTONISH No. 10, September. SUB-MARINER #10 is the comic of origin for "Never Bother A Barracuda" by Roy Thomas, Gene Colan and Dan Adkins. Colan and Adkins did the cover. [6/17]

X-MEN No. 137, September. "Fate of Phoenix" is by Chris Claremont, John Byrne and Terry Austin. In a double-length issue (Chris couldn't fit it into one normal-sized issue), Phoenix goes on trial for wiping out a planet while the rest of the team battles the Imperial Guard on the moon. Byrne and Austin did the cover. [6/17]

AMAZING ADVENTURES No. 10, September. The concluding chapter of "Trapped: One X-Man" by Stan

MAN-THING No. 6, September. "Fraternity Rights" is by Chris Claremont, Don Perlin and Bob Wiacek. ANIMAL HOUSE was never like this!

Lee, Jack Kirby and Paul Reinman is presented. Plus, "I, The Iceman" by Arnold Drake, Werner Roth and John Verpoorten is reprinted from X-MEN

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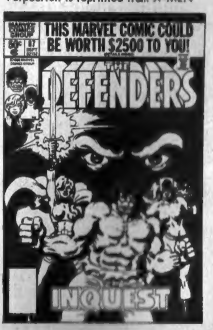

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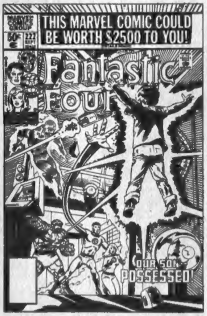
#47. Kirby and Reinman did the cover. [6/24]

BATTLESTAR GALACTICA No. 19, September. "The Fastest Escape Of The Space Cowboy" is by Walt Simonson (writer and artist) and Klaus Janson. Starbuck returns, as he fights his way back to the Galactica from the Scavenge World. Simonson did the cover. [6/24]



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THE DEFENDERS No. 87, September. "Inquest" is by Ed Hannigan, Don Perlin and Pablo Marcos. The Hulk rampages in New Jersey while a tribunal of mystery tries the rest of the team for a "crime" they're unaware of. Frank Miller and Klaus Janson did the cover. [6/24]

FANTASTIC FOUR No. 222, September. "The Possession of Franklin Richards" is by Doug Moench, Bill Sienkiewicz and Joe Sinnott. Reed's son is demonically possessed by Nicholas Scratch and the Salem Seven, Gabriel arrives to

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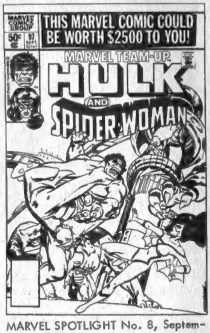
help and Agatha Harkness bids adieu. Sienkiewicz and Sinnott did the cover. [6/24]

IRON MAN No. 138, September. "Questions and Roses" is by David Michelinie, Frank Miller and Bob McLeod. Tony fights for his life against the Maggia, sans armor, and the leader of the Maggia is finally revealed. Bob Layton did the cover. [6/24]



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MARVEL SPOTLIGHT No. 8, September. "Planet Where Time Stood Still" is by Mike Barr, Frank Miller and Bruce Patterson. Captain Marvel returns due to good sales on the first few issues. Miller and Terry Austin did the cover. [6/24]

MARVEL TEAM-UP No. 97, September. "Doctor of Madness" is by Steve Grant, Carmine Infantino and Al Gordon. In the first non-Spider-Man team-up since #32, Marvel really takes a gamble by teaming Spider-Woman and the Hulk. (Hulk sets what must be a new Marvel record: he appears in seven different comics this month.) Frank Springer did the cover. [6/24]

MASTER OF KUNG FU No. 92, September. "Shadows of Silent Past" is by Doug Moench, Mike Zeck and Gene Day. Shang-Chi and Leiku Wu enter the sewers beneath Chinatown to find a new menace. Zeck and Day did the cover. [6/24]

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THE SPECTACULAR SPIDER-MAN No. 46, September. "Deadly Is The Cobra" is by Roger Stern, Mike Zeck and Steve Mitchell. Cobra escapes prison but leaves Mr. Hyde. Frank Miller and Bob McLeod did the cover. [6/24]

STAR WARS No. 39, September. Beginning the reprinting of "The Empire Strikes Back" by Archie Goodwin, Al Williamson and Carlos Garzon. (Delayed to take advantage of the new page count.) Williamson did the cover. [6/24]

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